DOCUMENT RESUME

ED 229 035 IR 050 210

TITLE	Art Libraries Section. Special Libraries Division. Papers.
INSTITUTION	International Federation of Library Associations, The Hague (Netherlands).
PUB DATE	Aug 82
NOTE	162p.; Papers presented at the Annual Meeting of the International Federation of Library Associations (48th, Montreal, Canada, August 22-28, 1982). Best copy available.
PUB TYPE	Viewpoints (120) -- Reports - Descriptive (141) -- Speeches/Conference Papers (150)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	*Art History; Bibliographies; Foreign Countries; *International Organizations; Library Associations; Library Collections; Library Cooperation; Nonprint Media; Online Systems; *Research Libraries; Slides; *Special Libraries; Union Catalogs; *Visual Arts
IDENTIFIERS	*Art Librarians; *Art Libraries; Art Publications; Design History; Slide Collections

ABSTRACT

Papers on art libraries, librarianship, and documentation presented at the 1982 International Federation of Library Associations (IFLA) conference include: (1) "The Tyranny of Distance: Art Libraries in Canada," a description by Mary F. Williamson of Canada's regional art libraries which serve both art students and the general public; (2) "A Checklist of Some Art Bibliographies Not Included in Arntzen and Rainwater's 'Guide to the Literature of Art History'"; (3) "Canadian Art Publications: A Historical Perspective and Summary of Recent Developments" by Loren Singer; (4) "Popular Religious Images: A Many Faceted Subject Which Could Benefit from an Automated Approach" by Michel Albaric (France); (5) "AGAP'ART: A Cooperative Automated Catalogue of Art and Archaeology Journals Held in the Art Libraries of Paris and the Paris Area" by Denise Gazier (France); (6) "Visual Resources: The State of the Art," a description by Nancy De Laurier (United States) of methods of slide conservation, and the training and activities of slide curators; (7) "The Indivisibility of Art Librarianship" by Wolfgang M. Freitag (United States) which advocates coordination between book and visual resources librarians; and (8) "Documentation of Design History: Past, Present and Future" by Anthony J. Coulson (United Kingdom), which discusses reference sources for design history, particularly industrial design. (ESR)

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22-28 août 1982
Fédération internationale des associations
de bibliothécaires et des bibliothèques

networks
48th IFLA General Conference – Montréal
August 22-28, 1982
International Federation of Library
Associations and Institutions

1982

IFLA GENERAL CONFERENCE MONTREAL 1982

Division: Special Libraries

Section: Art Libraries

82/ART/8-E
104-RE

The Tyranny of Distance; Art Libraries in Canada

by

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Meeting
104

The story of the development of art libraries in Canada takes a very different shape from the United States experience, even though both countries have common roots as colonies in British North America. In Canada it is a story of regional libraries, dedicated to documenting and encouraging local artistic activity, and to serving the immediate needs of a clientele made up primarily of students and the general public. Any of these libraries are able to provide a research function, and are links in the network of information centres whose chief consideration has been a broad general background in western art together with indigenous artistic expression. Art research libraries on the scale of the major university and museum libraries in the United States barely exist in Canada. Doctoral studies in art history were introduced into three Canadian universities only within the past decade, although undergraduate departments have been in place since the beginning of the century. It would be safe to say that opportunities for art education have reflected the pragmatic concerns of the country's citizens. Training for artists and an introduction to the major themes of art have been part of the basic curriculum, but in the arena of research and intensive investigation, the arts must defer to the practical concerns of science and technology. In a country where a mere 25 million citizens are stretched across a span equal to the distance between Montreal and Paris, considerable energy and resources have been directed towards simply creating links among communities, and establishing a base for their survival and for economic prosperity.

In his 1962 survey of the meagre research resources of Canadian universities, Edwin Williams quoted one professor who explained that "it is impossible to study for the doctorate in the fine arts anywhere in Canada, and most of those who go abroad to do so never return." [1] Through the 1960's and '70's, the situation changed as an expanding population and increasing prosperity brought growth in all areas, particularly in education and the arts. New universities were established, graduate programmes were introduced, and university libraries everywhere for the first time received handsome funding. The "people's universities", the public libraries, moved into new well-designed architectural

spaces that often included up-to-date exhibition facilities. The art galleries and their libraries too were the object of government largesse and private donations.

Still, in 1975 it was observed by the Symons Commission on Canadian Studies that graduate students of fine arts in Canadian universities were inclined to study the art of other countries, and that Canadian art was being neglected. Tom Symons perceived the problem to arise from "a lack of published materials in Canadian art history ... compounded by the fact that only a few universities have assembled even partial collections of the materials that have been published." [2] Publication of the Symons Report resulted in more funds being directed by universities and by corporations towards courses in Canadian studies generally, and library resources to support them. However, the study of Canadian art depends upon printed, manuscript and pictorial documentation more often found in the local history collections of public libraries and in art galleries and museums, and it is to those institutions rather than to the universities, that the student and scholar of Canadian art still must be directed.

When the National Library of Canada published its exhaustive two-volume survey of Fine Arts Library Resources in Canada in 1979, it observed that the interest of Canadian universities in art history is "relatively recent and still rather limited" although it found evidence of a growing interest in the study of Canadian art. [3] The National Library considered 245 Canadian libraries to have collections of sufficient importance to be included in the survey, and among these the surveyors found concentrations in Vancouver, Toronto and Montreal which had resulted in impressive holdings in those cities. This seems to indicate that the energy and resources devoted to collection building in the 1960's and '70's had produced the desired results.

It is appropriate to begin our study in the mid-nineteenth century when strong social forces advocating free public education had endeavoured to establish a network of state or church supported schools in the settled areas of what is now Canada. A mastery of elementary literacy and mathematical skills was the immediate objective, however the curriculum usually addressed Victorian middle class values, including an appreciation of the arts, and practical instruction in drawing and crafts.

Education in Canada is a provincial rather than a federal government responsibility, and depending on the religion, and ethnic origin of the settlers, the application of nineteenth century education principles has varied in the different regions. Ontario, with its close ties to Great Britain and to the American states on its southern border was the point of entry or final destination of most immigrants to Canada in the mid 1800's. During the years preceding Confederation in 1867, when the province was known as Upper Canada, much of the groundwork for the establishment of libraries and for art education was being laid by educators. The first "art libraries" were the Mechanics Institute reading rooms which preceded the public libraries. These reading rooms maintained subscriptions to illustrated periodicals from Europe and the United States, and for the young mechanics and artisans who would probably never see the work of professional artists, the engraved illustrations served as surrogates for old master paintings far away in European galleries. As one Canadian editor observed in 1854, "I sincerely trust that both the Illustrated Magazine and the Art Journal will find extensive circulation in Canada. At present the taste of our colonial fellow-subjects is almost at the zero point, and it is only by making them conversant with the genuine article that we can hope to work an effectual reformation." [4]

The raising of the level of taste was an objective when in 1856 an Education Museum was established in the Toronto Normal School which housed the teacher training programme. Seen "as a means of training the minds and forming the taste and character of the people," [5] the Museum contained copies of old master paintings, engravings, sculpture, plaster casts, and specimens of all kinds. Attached to it was a library devoted to "Books illustrating the History of Art and the Principle Galleries of Painting and Sculpture." The first announcement of acquisitions for the library lists thirty-three art and illustrated books and journals of which two thirds were in English, and one third in French and Italian. These collections were added to periodically until late in the century when a change in policy caused their gradual dispersal to the Parliamentary Library, and

to schools, prisons and mental institutions around the Province.

PUBLIC LIBRARIES

In 1883, the Province of Ontario passed legislation authorizing the establishment of free libraries, museums and art galleries. While many of the proposed libraries actually were founded, local boards were slower to establish galleries except where they could be combined with libraries under a single administration. They decided instead to set aside exhibition space in library buildings, delegating to the libraries responsibility for collecting works of art and books about art. This was less a matter of convenience than of philosophy. James Bain, the first chief librarian of the Toronto Public Library was an ardent advocate of the dual role of libraries. "In all branches of art and science the book and specimen are complementary and should be drawn together as closely as possible." [6] Bain felt that labels and exhibition catalogues inadequately prepared the viewer to properly appreciate an art exhibition. "Books on art and art workmanship are, as a rule, beyond the reach of the ordinary workman, and his appetite having been whetted by a slight description of the same object or process in the museum, he must of necessity have recourse to the library to acquire further knowledge."

Thus the library, the art gallery and the museum were seen to share responsibility for bringing culture to the people, and they could achieve this under a single roof with permanent and temporary exhibitions of paintings, crafts and archaeological specimens, supported by collections of books, periodicals and other printed materials.

At the Toronto Public Library, James Bain was putting philosophy into practice. By 1895 the library could point to 2,140 fine arts books in its collections, and in the early years before the Art Gallery had opened in The Grange, it hosted the annual exhibitions of the Group of Seven. However, it wasn't until 1959 that the art book and periodical holdings, the collections of private press publications and fine portfolios and the picture collections were finally brought together in a Fine Art Section in a redesigned upper floor of the old building. Today, the Fine Art Department with its Special Collections

Room occupies a prominent space in the new Metro Toronto Central reference Library, a showcase for modern architecture in downtown Toronto.

This pattern appears with notable variations across Canada. On the west coast in British Columbia, the fine arts in a public library setting have been well worth watching. Here, native Indian arts have traditionally had their most spectacular flowering, and artistic influences are more likely to emanate from California to the south and from across the Pacific in Japan, rather than from eastern Canada from which the west coast is separated by the Rocky Mountains and a sparsely populated interior. As early as 1930, after several years of planning, the Vancouver Public Library created a separate home for its special collections of music, art and architecture in a Fine Arts and Music Division with a specialized staff. The energies of the librarians, and the thrust of the collections and services have altered their focus through the decades, but the documenting of local artistic activity, and participation in outreach programmes in the form of art lectures, exhibitions, special openings and anniversary celebrations is typical of public library activity in all parts of Canada.

While city dwellers today have ample opportunities to see art and to become informed about it, in many smaller communities the public libraries still have responsibility for providing these opportunities, as the author of this paper discovered while conducting a survey for the Ontario Arts Council.[7] Most libraries reported that they organized exhibitions on their own, and hosted touring exhibitions.

In the 1940's a few public libraries decided to not only circulate books about art but also original works of art. Library patrons could become familiar with Canadian artists who in turn could look forward to a wider market for their work. The London Public Library in Ontario in 1942 was one of the first in North America to offer an art rental service. The Corner Brook Library in Newfoundland inaugurated an Art Loan Collection in 1976, a service recently suspended. Today the lending of art has largely been taken over by art rental services in art galleries.

Also during the 1940's libraries organized art exhibition networks. In south-west Ontario, several cities and towns, among them St. Thomas, Windsor, London and Kitchener sponsored travelling exhibitions coupled with

demonstrations and opportunities for participation in arts and crafts. The librarians worked closely with local radio stations and newspapers to publicize these events, encouraging citizens to take advantage of opportunities to personally experience art. With the expansion in the 1960's of our older art galleries combined with private and public support for new gallery spaces, the public libraries have gradually pulled back from these activities to concentrate on what they see as their chief role - collecting printed and pictorial documentation especially related to artistic activity in their particular region.

Besides Vancouver and Toronto, only a few public libraries have a separate department or division devoted to the fine arts. The Victoria Public Library on British Columbia's Vancouver Island opened its Fine Arts Section in 1959. The Fine and Performing arts Department in the Saskatoon, Saskatchewan, Public Library was the first specialized subject area to be established in the central library building. When the new Hamilton, Ontario, Public Library building opened in 1980 in a downtown complex which includes the Art Gallery and theatre, a Fine Arts Department was one of several subject divisions. All these public libraries together with art gallery libraries are the backbone of the Artists in Canada data base of the National Inventory Programme / Programme du Répertoire National based in Ottawa. The data base is a union list of artists for whom documentation files are kept by participating libraries. The union list, published for the first time in early 1982 refers the reader to libraries in the various regions of Canada where information about listed artists can be found. Typically an artist's file contains newspaper clippings, exhibition announcements and small exhibition catalogues, and possibly photographs and manuscript material.

UNIVERSITY LIBRARIES

Library collections with research strengths in the fine arts are a modern phenomenon in Canada. In 1962 when Edwin Williams published his study of resources in Canada for research, the National Gallery Library's periodical backfiles were

more extensive than those of any university library except McGill. The universities at Toronto (University of Toronto) and Montreal (McGill, and the Université de Montréal) at that time were the only universities in Canada with libraries that could support research in the fine arts. But these collections had developed not in response to a demand for programmes in art history, but because of advanced studies in separate institutes and departments, particularly in medieval, classical and oriental studies.

In Vancouver at the University of British Columbia, the Fine Arts Division Library was established in 1948, and in its early years supported studies at the undergraduate level emphasizing British, oriental, and Canadian art including native arts, and architecture and planning. In 1961, while Edwin Williams was painting a grim picture of fine arts research, the university initiated a master's programme in Fine Arts. Since then U.B.C. has accepted a small number of students into a doctoral programme, and the library has become one of a handful of Canadian university libraries which five years ago could report fine arts holdings of over 30,000 monographs.

Moving eastward to Alberta, we find a province where prosperity built upon oil wells has made it possible for the university libraries to take a Texas approach to collection building and purchase entire libraries and collections of books and manuscripts. The University of Calgary's twelve-story library building opened in 1974, with the Fine Arts Division occupying the eighth floor.

In the centre of Canada, the University of Manitoba in Winnipeg houses fine art collections which numerically bring it into the charmed circle of libraries owning more than 30,000 monographs. The present Architecture and Fine Arts Library is the result of the integration in 1968 of the libraries of the School of Architecture and the School of Art.

The University of Toronto in the Province of Ontario is a 150-year old amalgam of colleges, schools and faculties, and like many European and American universities, its libraries are widely scattered. This is particularly true for the fine arts for there is no one "fine arts library". The library attached to the Department of Fine Art was established in 1936 with a Carnegie gift, and it is

here that the basic slide and photograph collections are held, along with what is probably Canada's largest collection of exhibition catalogues. The Robarts Research Library houses the main collections of books and periodicals, but these are supplemented by the extensive collections of the Royal Ontario Museum (Chinese art, ancient art, decorative arts and native arts), the medieval collections of the Pontifical Institute, and the Faculty of Architecture Library.

York University on the northern outskirts of Toronto is one of the many new Canadian universities which were founded after World War II. The University's Faculty of Fine Arts was established in 1967 and today a combined Studio and Art History programme attracts the largest number of fine arts undergraduates in Canada, as well as a small number of graduate students. Library development funds were plentiful in the 1960's for large block purchases, and York was able to acquire the personal library of Germain Bazin, former conservateur en chef of the Louvre.

Queen's University in Kingston, midway between Toronto and Montreal is one of Canada's older universities. It is located in a city which retains the limestone architecture and reminders of provincial garrison life which characterized it in the early nineteenth century. The university library's Special Collections include rare printed materials and ephemera such as broadsides, posters and elusive catalogues documenting the development of printing and the arts in Canada. The Art History Library in the Art Department brings together collections which emphasize British arts and crafts, and art conservation, the latter supporting a programme which is unique in Canada.

The city of Montréal is rich in university establishments. The Université du Québec's Bibliothèque des Arts belongs to the small number of libraries reported to possess over 30,000 monograph volumes. The university was founded as recently as 1969, but it absorbed the École des Beaux-Arts which over a forty-seven year period had amassed a library pronounced by Robert Downs to be "one of the most extensive collections of books on fine arts in Canada." [8]

McGill University, founded in the early nineteenth century owns valuable historical collections in the main Redpath Library and the McCord Museum, and in the Blackader-Lauterman Library of Art & Architecture. Concordia University, a 1970's marriage of Sir George Williams and Lloyola Universities offers the strongest graduate programmes in Canadian art history and art education based on collections housed in the main Norris Library. The Université de Montréal's fine arts collections are housed in the main humanities and social sciences library.

The Université Laval in Québec city was founded in 1854, but the origins of its library date back much earlier to the Bibliothèque du Séminaire de Québec founded by Bishop Laval in 1663. At the time of the English conquest in 1759, 553 of the Séminaire's 2000 volumes were classified as belles lettres which included art and architecture. [9] Documents originally owned by the Séminaire were brought together with the libraries of the École d'Architecture and archaeological collections in the main general library in 1969. In 1971, following the pattern in Montreal, the Ecole des Beaux-Arts de Québec became the Ecole des Arts Visuels of the university, and a portion of its collections of monographs and exhibition catalogues and slides were added to those already allocated to a special section in the general library. After 1973 a consultant was appointed for the art and architecture collections to oversee expansion in all areas, but particularly in printed, manuscript and visual resources for the study of art and architecture in Quebec.

Cooperation in collection building has merited only minor attention from Canada's universities, although the universities of particular regions such as British Columbia, and south-west Ontario, and the libraries of a single city share information on both a formal and informal basis about such matters as major purchases and periodical cancellations. Cooperation has focused principally on shared cataloguing through library networks, with most libraries subscribing to the services of UTLAS (University of Toronto Library Automated Systems). Books borrowed through Interlibrary Loan are expedited quickly and safely among Ontario

and Quebec libraries through a transportation system which connects the universities of both provinces and government libraries in Ottawa.

Automation has introduced computer-produced catalogues and circulation systems into our university libraries, but its greatest benefit to art library patrons is the capability for computer literature searches in data bases such as ARTbibliographies MODERN, and the Canadian INFOGlobe.

ARCHITECTURE LIBRARIES

This survey of Canadian university libraries has made only brief mention of the architecture libraries which have flourished for many decades, often as a separate division within the main university library system, or under the jurisdiction of the School or Faculty of Architecture. The training of architects and the study of architecture in Canada is deeply rooted in both the English and French language education systems. The city of Montréal is a centre for the study of architecture with three libraries that deserve particular notice.

The Blackader-Lauterman Library of Architecture & Art assumed a separate existence within the McGill Redpath Library in 1922, with architectural collections emphasizing Europe and Canada. The Université de Montréal's architecture library is in the architecture department of the Faculté de l'Aménagement. The department retains the title of École d'Architecture held over from its beginnings as part of the École Polytechnique in 1907, and later when it was affiliated for many years with the province's École des Beaux-Arts.

However, a new library for architecture is attracting considerable notice in North America, and the reason is not unrelated to this library's seeming unlimited capacity for growth and for adding entire libraries to its already impressive holdings, at a time when other libraries have slowed down the pace of collection building. This new comet on the Canadian scene is the Centre canadien d'architecture / Canadian Centre for Architecture founded in 1979 by architect Phyllis Lambert who describes her collections as "a resource for studying the past in the light of the present, and evaluating new urban programmes and buildings within the context of the cultures to which we owe our origins." [10] Ms Lambert

has assembled drawings dating from the 16th to the 20th centuries, photographs, and a library rich in works dating from the 16th to the 18th centuries from France, England and Italy. Included in the archive are about 1300 drawings and documents of the Rohault family of architects who were active in Paris through most of the nineteenth century. The photograph collections contain many masterworks from the 1840's through the 1860's, and inventories of ancient buildings throughout France created under the auspices of the Minister for Monuments. The C.C.A. not only will continue to add to its collections, but it has begun to commission building studies by contemporary photographers, and to centralize information about other architectural collections. Its own collections have not yet been catalogued, but a staff has been assembled, exhibitions are planned, and eventually the Centre will be open to scholars.

Two other Canadian architecture libraries that should be mentioned are located within the Faculties of Architecture of the University of Toronto and the University of Manitoba. Both these libraries have developed working collections for students and architects. Their strength is not in rare early works, but in periodical runs, monograph holdings and product catalogues of the nineteenth and twnetieth centuries. The University of Manitoba's School of Architecture Library was already a separate collection with its own librarian in 1916. Today, as the Architecture and Fine Arts Library with 48,000 bound volumes it serves the departments of Architecture, Environmental Studies, Interior Design, Landscape Architecture and City Planning. At the University of Toronto instruction in architecture was first offered in 1890 in the Department of Architecture within the School of Applied Science and Engineering. But it wasn't until 1963 that the first professional librarian was appointed, soon after the School of Architecture moved to its own building, its present location, and broadened its curriculum to include a full programme in city planning.

While this look at Canadian architectural libraries can point out only the highlights, it would be a mistake to omit the Canadian Architectural Archives

at the University of Calgary, although the collection is not properly a library. Founded in 1974, the C.A.A. has already become a major resource for the drawings, photographs and office files of several of Canada's best known architects. The collections also include architectural drawings by firms working in the late nineteenth and early twentieth centuries. The University Library where the Archives are located is building complementary collections of books and periodicals in its Fine Arts Division. [11]

ART SCHOOL LIBRARIES

In Canada, the training of artists takes place primarily within the public education system, in technical high schools, in universities and in art schools. Several universities now offer both undergraduate and graduate training to artists in programmes which expose students to studio and art history courses, and to related disciplines. The University of Alberta in Edmonton, the University of Manitoba, York University in Ontario, and Mount Allison University in New Brunswick are all active in this area.

However, the provincial art schools or colleges traditionally since the nineteenth century have filled this role. Their libraries are important sources of documentation about artists who either served as teachers, or passed through the schools on their way to becoming professional artists. Most art school libraries are not only rich in archival resources, but also own strong contemporary art collections in their ongoing support of instructional programmes.

The Ontario College of Art in Toronto emerged in the 1880's on a wave of public support for education. The first public libraries and the founding of the Ontario Society of Artists all date from this period. O.C.A. was housed in the teacher training school, and it remained there until 1920 when it moved to its present site beside the Art Gallery of Ontario. Until 1969 when the first librarian was appointed an art history teacher served as "librarian". The beginnings of the library are hazy, but early school calendars list books in the library. Teachers and alumni of O.C.A. have achieved reputations in all Canadian

provinces, and the College's archives document their early careers. For example, for several years teachers at the school did a drawing a day, and most of these have been kept.

The library of the Nova Scotia College of Art & Design in Halifax has been described as "the finest library for modern art in the Atlantic Provinces." [12] Founded in 1887, the College gained North American notoriety in the 1970's as a nurturing ground for conceptual art and for its press and art publications. The school has been a "hotbed of avant-garde activity", but nevertheless its links with the Province of Nova Scotia are intense, in a part of Canada known for its conservatism, and it now occupies a group of renovated nineteenth century buildings in the downtown area.

In the resort town of Banff in the Rocky Mountains, the Banff Centre School of Fine Arts was established in 1933. On the eve of its 50th anniversary, the School has begun a year-round teaching programme which succeeds the previous summer-only session. The library which has existed only since 1979 attempts to be a working collection for contemporary art to support a non-academic curriculum, rather than a research resource. In this all-seasons mountain setting, it is hard to imagine more idyllic surroundings for the study of art.

On the west coast, the Emily Carr College of Art & Design in Vancouver has moved into new facilities. The library was established in 1926, and today the collections support courses in Fine and Applied Arts, and through a unique OUTREACH programme act as a provincial resource for the visual arts.

ART GALLERY AND MUSEUM LIBRARIES

Art gallery libraries everywhere are caught in a dilemma. Their main purpose is to assist curators to prepare exhibitions and carry out research on their own collections. If the library is open to the general public, too often it finds itself being asked to provide art reference services on all aspects of art, and not just on those represented in the gallery's permanent collections.

The library of the National Gallery of Canada in Ottawa besides being a curatorial library has an additional responsibility towards Canadian art and artists. It has been designated a National Resource Collection in the fine arts by the National Library, and as a result, "these collections have grown into a unique source of information on Canadian art and art activities covering a period from the religious art of French Canada three centuries ago to the contemporary art scene today." [13] By agreement the library does not try to duplicate collections of Indian and Inuit materials in the libraries of the National Museum and the Dept. of Indian and Northern Affairs. With a recent broadening of curatorial interest to include photography, decorative arts and architecture, the library's Canadiana policy increasingly has reflected the whole spectrum of Canadian art. The National Gallery itself was just 100 years old in 1980, and the first books were accessioned for the library only in 1918, but today the book collections and documentation files together comprise the most comprehensive resource for Canadian art anywhere in the country. With the recent announcement that finally a permanent National Gallery building will be erected, Canadians can look forward to a new research centre which will include books, documentation files, slides, photographs and archival materials.

The library of the Montreal Museum of Fine Arts / Musée des beaux-arts de Montréal is an important resource for the art of French Canada. It is Canada's oldest art library, and this year celebrates its hundredth birthday. The original reading room was not intended to serve the curators, but to provide art books and periodicals for the enjoyment of the general public. "The room has been opened since March last, and on its tables will be found all the leading periodicals devoted to the Fine Arts and Industrial Design published in Europe and the United States, beside several illustrated papers and magazines of a more general character. The room is daily becoming more largely attended, and many ladies and young people are regular visitors." [14] To mark its centenary, the Museum library next year will publish an index to its press cuttings entitled "Répertoire du fonds de coupures de journaux 1864-1958" to give access to over 37,000 articles related to the artistic life of Montreal.

The Vancouver Art Gallery anticipates doubling its space when it moves in 1983 into the renovated old Court House. Like many gallery libraries, this one emerged out of accumulations of donated books. It wasn't until 1963 that it was recognized to be a proper library, and began to receive regular funding from the Canada Council for the purchase of books and to set up clipping files on Canadian artists. Today the library's special strength is in avant-garde art periodicals.

It has been said that the distinction of any library rests in its special collections. Canadian art libraries have been fortunate to have far-sighted book people at the helm who in spite of limited funds have assembled specialized collections. The Art Gallery of Ontario library, now spread out in the Gallery's new wing has sought out books illustrated by Canadian artists, and examples of English book illustration of the 1800's. The Art Gallery of Ontario has been built around the home of one of Toronto's nineteenth century literary figures, Goldwin Smith, and until 1971 the Gallery's library occupied Smith's own library. As could be expected, the library's collections include ephemera such as clipping files, photographs and manuscripts which document early Ontario artistic activity.

Of the many more galleries and museum libraries across the country, at least a few should be mentioned. The book, manuscript and photograph collections in the Library and Archives of the Glenbow-Alberta Institute in Calgary are devoted to the preservation of the history of Western Canada, and are an important resource for native Indian art. The Winnipeg Art Gallery library established in 1953 maintains files of Canadian artists with special reference to Inuit artists whose sculptures and prints are a curatorial interest. For documentation, photograph and slides on ancient and contemporary art in Quebec, the library of the Musee du Quebec in Quebec city has provided a service since 1944. On the east coast the New Brunswick Museum in Saint John has maintained a reference library for art since 1940, a major art resource for that city.

Government libraries often seem a mysterious maze to those outside the government service. One library in particular should be mentioned to close our survey because it is devoted to the art of one of Canada's native peoples - the eskimos, or Inuit. It is the Research and Documentation Centre of the Inuit Art Section, Dept. of Indian and Northern Affairs in Ottawa. The Centre maintains files about Inuit artists and communities, along with the annual print catalogues, auction catalogues, and extensive collections of photographs, slides and films.

* * * *

Today in art libraries wherever they exist, librarians are coping with the effects of diminishing resources. In Canada we look back on the expansive years of the 1960's and '70's with nostalgia, wondering whether we shall see them again. As Noël Balke, the former Director of the National Gallery of Canada Library has pointed out, a lack of adequate funding is nothing new for Canadian art libraries.[15] We have always had to settle for considerably less than the rich collections south of our border. But if we wish to serve the new demands in our communities for information about art, there is an even greater need to develop cooperative and resource sharing agreements, and to communicate with our colleagues at home and around the world.

[1] Williams, Edwin E. Resources of Canadian University Libraries for Research in the Humanities and Social Sciences. Ottawa: National Conference of Canadian Universities and Colleges, 1962. p. 38.

[2] Symons, Thomas H.B. To Know Ourselves; Report of the Commission on Canadian Studies. Ottawa: Association of Universities and Colleges of Canada, 1975. p. 39.

[3] National Library of Canada. Fine Arts Library Resources in Canada. Ottawa: National Library of Canada, Resources Survey Division, 1978. (Research Collections in Canadian Libraries). 2 vols. [The National Library's survey, conducted between 1975 and 1978 is an indispensable encyclopaedic guide to Canadian art libraries and resources]

[4] The Editor's Shanty. Anglo-American Magazine v. 4 (1854) p. 326.

[5] Hodgins, J. George. Establishment of the Educational Museum and Library for Upper Canada, 1856 IN HIS Documentary History of Education in Upper Canada. vol. xii. Toronto: L.K. Cameron, 1905. pp. 129 - 138.

[6] Bain, James. Museums, Art Galleries, and Lectures in Connection with Public Libraries IN The World's Library Congress; Education Report, 1892-93. p. 852.

[7] Williamson, Mary F. A Survey of Resources in Ontario Libraries for Research into the Arts and Artistic Activity in Canada; Report to the TKO Committee, Ontario Arts Council. Toronto, March 31, 1988. 33 p. + Appendices.

Williamson, Mary F. Ontario Arts Council - Resources in the Arts. Ontario Library Review v. 65 (Dec. 1981) pp. 287 - 295.

[8] Downs, Robert B. Resources of Canadian Academic and Research Libraries. Ottawa: Association of Universities and Colleges of Canada, 1967. p. 229.

[9] Dwyer, Melva J. Fine Arts and Music Libraries IN Peel, Bruce, ed. Librarianship in Canada 1946 - 1967. Ottawa: Canadian Library Association, 1968. pp. 140 - 148.

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22-28 août 1982
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August 22-28, 1982
International Federation of Library
Associations and Institutions

1982

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IFLA GENERAL CONFERENCE, MONTREAL 1982
Division: Special Libraries
Section: Art Libraries

Canadian Art Publications: A Historical Perspective and Summary of Recent Developments

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Probably meeting #4

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Summary

Canada's history has influenced the nature and scope of its artistic growth and the publications describing its art and architecture The seventeenth century saw no printing in Canada but the seeds of artistic development, a strong tradition of craftmanship and the desire to visually define the land and its people, originated with the founding of the country. Almanachs, newspapers, handbills and government publications were the staples of the Canadian printing presses of the eighteenth century and the few illustrations of Canada are the byproducts of these publications. During this period, British army topographers fostered an interest in landscape painting in Canada and prepared drawings for prints of the scenery of Canada for citizens abroad.

The first books to describe the historic buildings and monuments of Canada were guides and histories so popular in the nineteenth century that Canadian publishers sponsored numerous publications of this nature for dissemination locally and abroad. Magazines of the late nineteenth century were the first to provide glimpses of current artistic activity. The first Canadian art books were by the artists themselves, by Paul Kane, painter, William Notman, photographer, and John Wilson Bengough, cartoonist. The first comprehensive history of Canadian art in 1894 was also written by Canadian artists in Canada: An Encyclopedia of the Country. The next significant history of painting and sculpture appeared in Canada and its Provinces in 1914. The art critic, who is not an artist, outlines a very basic and general history that prejudices the public's perception of the history of painting and sculpture for many years. The section on Canadian architecture, written by an architect, is important because it represents an early attempt to look at architecture in Canada from an aesthetic and objective perspective.

The Ryerson Press typifies the Canadian publisher of the nineteenth and twentieth century. The largest publisher in Canada during this period, the Ryerson Press touched on nearly every aspect of Canadian art - painting, sculpture, architecture, illustration, photography, and North American Indian and Eskimo art - and supplied some of the earliest biographies of artists and histories of Canadian art. During the first half of the twentieth century the English Canadian art historians were more interested in summarizing trends and chronicling recent events while the French Canadian art historians like Marius Barbeau and Gerard Morisset were committed to basic research and thorough investigation. As such, they provided a model for the contemporary art historian.

To-day, scholarly publications in the fine arts, like most Canadian cultural ventures supporting the arts, are dependent on strong government subsidies. A survey of Canadian art books published between 1975 and 1980 reveals that museum publications are as prominent as commercial publications on the arts. Painting and architecture are still the areas that receive the most attention. Artist biographies account for over half the books published and the time frame covered in almost three quarters is the twentieth century. The number of books published in English and French correspond to the French and English language populations. Toronto is the centre for English art books and Montreal is the centre for French art books.

The discipline of Canadian art history has reached a level of sophistication and excellence in recent years. Specialized periodicals and books published

over the past few years in architecture, sculpture, painting and drawing, graphic arts, folk and decorative arts, photography, and North American Indian and Eskimo art, reveal a strong sense of scholarship and excitement in rediscovering Canada's cultural heritage.

Seventeenth Century

The seventeenth century saw no printing in Canada but the publications about Canada abroad indicate that artistic endeavours in Canada will mirror internal requirements and external influences and demands. Champlain's drawing of the Residence (Abitation)[1] at Quebec city in 1608 exposes the basic conditions of habitation. Significantly, the artisan's quarters are prominently displayed with the store-house, pigeon-house, armoury, workmen's quarters, forge and kitchen, because the artisan is an integral component of the framework for settlement.

Internally, Quebec had to build to survive and education in the building arts was important. This contention, ardently advocated by Talon and Laval, resulted in the founding in 1668 of Saint Joachim, an arts and crafts school where youths were taught cabinet-making, sculpture, painting, gilding for church decoration, masonry, and carpentry. The craftsman, in tune with the materials and special conditions of Quebec, was a valuable commodity and necessaryfounding partner in moulding the new land.

External expectations from the Quebec colony focused on receiving information about the new country. Quebec had to describe for the curious civilized world abroad the unique characteristics and happenings of Quebec, its land, indigenous people, and style of everyday life. In 1635, Jacques Philippe Cornut wrote a scholarly text on plants in Canada with numerous illustrations by Pierre Vallet[2]. Ironically, neither author nor artist had ever visited Canada. The Jesuit Fathers had carefully collected all the specimens and shipped them off to France as there was no one in Canada capable of writing or illustrating the book. In 1648 Jean Brebeuf wrote about his travels and sufferings arong the Hurons of Canada[3] but the few illustrations in the original version and translations are the work of European artists. The artists living in Quebec, Abbé Pommier and Frére Luc, were French trained provincial artists, disciples of the grand manner of art and devoted to religious subjects. They had little interest in recording the frontier life or other incidental occurances.

The portrayal of the scenery and daily life of Canada for those abroad, the transformation of the artist's renderings into print for publication, did not happen in the seventeenth century. From the eighteenth century onwards this demand was to become the driving force of artistic activity and the major theme of the history of art in Canada. Thus, seeds of the two major strengths of Canadian artistic development, a strong tradition of craftsmanship, and an active interest and fascination with Canada's land and people originated with the founding of the country.

Eighteenth Century

Printing in eighteenth century Canada was basic and struggling, not at all reflective or supportive of the heightened level of artistic productivity. The latter part of the eighteenth century saw the advent of professional artists like William Berczy, François Baillargé, François Malepart de Beaucourt, Louis-Chrétien de Heer, and Louis Dulongpré, who created paintings with Canadian character. Cut off from France by the French Revolution and the Napoleonic

wars, these artists relied on their own ideas and in near isolation developed their own styles. Canadian printing, in contrast, survived with diffuculty.

The first Canadian printingpress was set up in Halifax in 1751 by Bartholomew Green Jr., and between 1751 and 1800 sixteen printing offices were opened in Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario. By 1800 only nine of them were still functioning. The staple products of these early Canadian presses, as of colonial presses elsewhere, were newspapers, almanachs, laws and legislative publications, handbills, printed forms, and educational and religious publications for which there was a substancial local market. The printer was editor, distributor, stationer and bookseller, and relied heavily on government contracts for survival. Only rarely did the printer act as a publisher in the modern sense, because creative works of imaginative thought or research were easily imported from abroad, mainly from Great Britain.

The few Canadian reflections of artistic activity in Canada were byproducts of these staples of the printing trade. Weekly newspapers, such as Bushell's Halifax Gazette, Mesplet's Gazette du Commerce et Literature, Brown and Gilmore's Quebec Gazette, and the King's Printer official Upper Canada Gazette of American Oracle, had no information on the arts in Canada but contained some illustrations of events and scenery. The Quebec Magazine's illustration of the "Death of Louis XVI" is a typical example.[4] Almanachs which included lists of government officials, a variety of practical information and anecdotes to amuse and instruct, also included a few illustrations. The wood-cut illustration of Halifax Harbour, in the Nova Scotia Calendar or an Almanach for 1776, is apparently the first Canadian printed book with an illustration.[5] Sales catalogues like Philip Toosey's A Catalogue of the Valuable Household Furniture[6] reveal the furnishings typical of this period. The two page broadside lists 211 lots describing the contents of each room in some detail and the appointments of a modest gentleman's country establishment in eighteenth century Quebec.

British army topographers prepared the first illustrations of Canadian views and scenery for dissemination abroad. Although not directly a part of the Canadian tradition they fostered an interest in landscape painting in Canada. At least fifty British officers serving in the Atlantic Provinces, Quebec, and Ontario studied topographical drawing while training at Woolwich Military Academy and some like Thomas Davies, Richard Short, Hervey Smyth, George Heriot, and James Pattison Cockburn published prints of their drawings upon returning to England. Richard Short's Views of Quebec[7], Hervey Smyth's Six Views of the of the Most Remarkable Places of the Gulf and River of St. Lawrence[8], George Heriot's Travels through Canada[9], and James Pattison Cockburn's Views of Quebec and Niagara[10] were received with enthusiasm. This favourable response in turn influenced the nature of Canadian artistic developments toward documenting the land and its people and nurtured similar themes in subsequent publications relating to Canada.

Nineteenth Century

Books describing Canada sold widely in the nineteenth century and Canadians and visitors to Canada published histories, guidebooks and journals. Francis Hall's Travels through Canada and the United States in 1816 and 1817, Franklin and Ross' description of their Arctic trips in the 1820s, Mrs. Jameson's Winter Studies and Summer Rambles in Canada in 1838, Joseph Bouchette's Description de la province du Bas-Canada, avec des remarques sur le Haut-Canada et sur les

relations des deux provinces avec les Etats-Unis de l'Amerique; enrichie de plusiers vues, plans de ports, de batailles, etc. in 1817, and Robert Burford's Description of a View of the Falls of Niagara, now exhibited at the Panorama, Leicester Square in 1834 are a few of the descriptions and personal recollections of the Canadian experience published in the first part of the nineteenth century. The success of these foreign publications about Canada encouraged Canadian publishers to expand into this new and lucrative area.

In response to the success of these foreign publications, Canadian publishers began participating in this new publishing venture. J. and A. McMillan published John R. Hamilton's New Brunswick and Its Scenery (1822), the Neilson Family, Hawkin's Picture of Quebec, with Historical Recollections(1834), Thomas Cary, Robert Christie's History of the Late Provinces of Lower Canada(1848), C. Cowan and Son, The Quebec Guide(1844), and John Lovell, John Hodgin's A History of Canada and the other British Provinces in North America Illustrated by Seventy-Two Engravings(1815).

The first books to describe the art of Canada were not surprisingly,off-shoots of these Canadian history and guidebooks. Typically, they describe the events and places of Canada, the monuments of Canadian history, not the people involved in making the art. George Bourne's Picture of Quebec(1831)[11] includes a list of the historic buildings and monuments of the province. Sir James MacPherson Lemoine's L'Album du Touriste (1872)[12] devotes a five-page chapter to "Les richesses artistiques de Quebec", based on Bourne's list. Lemoine typifies the Canadian author of the nineteenth century. Born in Quebec, he was educated at the Quebec seminary. Then, he became lawyer and inspector of inland revenue of the Quebec district. Like other Canadian authors, he covered a wide range of Canadian topics, including Ornithologie du Quebec(1860-61), a series of miscellanies entitled Maple Leaves(1863-1906), The Tourist's Notebook for Quebec(1870), Picturesque Quebec(1882),Monographies et esquisses(1885), The Legends of the St. Lawrence(1898), and The Port of Quebec(1901). Lemoine's interest in the cultural heritage of Quebec corresponds with his desire to document all aspects of Quebec history, society, folklore, navigation, natural scenery and animal life. At times, this interchange and intermingling of all aspects of Canadian life reached the extreme. Marquis de Lorne, governor general of Canada and author of Memories of Canada and Scotland(1884),undervalues the cultural history of Canada in his Canadian Pictures(1885)[13] where in his chapter subtitled "Early Buildings- Victoria Bridge - Lacrosse - The Porcupine - McGill University. . ." he equates these dissimilar components of Canadian life.

Canadian magazines, in contrast to these guides and histories, supplied summary descriptions of existent artistic activity[14]. Canadian magazines, like Canadian Illustrated News(1869-1983), Dominion Illustrated(1888-1929), Canadian Magazine of Politics, Science and Literature(1893-1925), and Saturday Night (1887-) were concerned with politics, current events, literature, topics of general interest, science, and education. They emphasized Canadian content, contained illustrations of Canadian people, landscape and architecture, and included brief comments and short articles on the arts of Europe and North America. As such, they provide a valuable chronicling of art events and depictions of Canadian artists and architects.

Beginnings of the Canadian Art Book; Paul Kane, William Notman and John Wilson Bengough

The first Canadian art books are autobiographical outputs of the artist's profession. They are books by artists containing their works of art. Very different motives and products emanate from Paul Kane, the itinerant painter of Indian life, William Notman, photographer and founder of the Notman firm, and John Wilson Bengough, cartoonist, politician, and founding editor of the newspaper Grip.

Paul Kane was born in Ireland in 1810 and emigrated to Toronto where he lived from 1818 until 1819. He was apprenticed to a furniture decorator in Coburg, Ontario until 1830, did portrait painting from 1830 to 1836, painted in the United States from 1836 to 1841, studied in Europe from 1841to 1845 and sketched Indian life in Western Canada from 1845 to 1848. His stay in Europe was a pivotal force in his career, convincing him of the need to document for the people of Europe the indigenous culture of Canada and the relatively unknown regions of the country. Paul Kane's Catalogue of Sketches of Indians and Indian Chiefs, Landscapes, Dances, Costumes, etc.,etc.[15] chronicles his experiences with the Indians and portrays his own development as an artist. In his preface, he explains the rationale of his work:

> On my return from the continent of Europe where I had passed nearly four years in studying my profession as a painter, I determined to devote whatever talents and proficiency I possessed to the painting of a series of pictures illustrative of the North American Indians and scenery. . . The principle object of my undertaking was to sketch pictures of the principal chiefs and their original costumes, to illustrate their manners and customs and to represent the scenery of an almost unknown country.

William Notman was born in Scotland in 1826 and came to Canada in 1856. He settled in Montreal as a photographer, specializing in Canadian scenery, portraits, and elaborate composite photographs. He opened up the Notman firm in Montreal and later branched out to Halifax, Boston, and New York. Eminently successful, he won medals at various international exhibitions in London, Paris, Philadelphia, and Australia, and was also appointed photographer to the Queen. His overwhelming conviction was that photography belonged with the fine arts as the sister art of painting. In 1863, to elevate photography to a fine art, he published the first series of Notman Photographic Selections followed in 1865 by a second series[16]. According to the prospectus, he meant "to foster the increasingly growing taste for Works of Art in Canada". The juxtaposition of European master paintings, Canadian paintingsby Cornelius Krieghoff and Charles Way and his own photographs from nature convey his underlying premise. Canadian art belongs within the history of great works of art and photography is an aesthetically equivalent art medium.

This belief in equivalency is not only Notman's perspective, but a reflection of artistic activity of this period. Joseph Légaré, known as the founder of Canadian landscape painting, purchased numerous paintings from the Desjardins Collection, sent from Paris during the French Revolution and auctioned in Quebec in 1817. Paintings by Salvatora Rosa, Poussin, Hubert Robert, Rosa de Tivoli, and Richard Wilson inspired Légaré to create landscape paintings of a similar

type. In his catalogue of paintings[17], Légaré lists his own paintings along with those from the Desjardins Collection and by implication ranks his own paintings among the works of the masters.

John Wilson Bengough was born in Toronto in 1851. He was a politician who believed in single tax, prohibition and free trade and he utilized his cartoons to publicize his ideas. He founded Grip, a humorous weekly newspaper, gave illustrated lectures on politics and was cartoonist for the Montreal Star and Toronto Globe. In A Caricature History of Canadian Politics[18], he presents his history of Canada beginning with the Union of 1841, in Grip's Cartoons[19] he caricatures politicians and scandalous events like the Pacific Scandal and in The Up-To-Date Primer: A First Book of Lessons for Little Political Economists[20], he points out the corruption of politics and the inequalities of society.

The publications by Paul Kane, painter, William Notman, photographer, and John Wilson Bengough, cartoonist, are three very different products which help to provide printed glimpses of their activities, beliefs, and aspirations. The books they chose to create are outgrowths of traditions harking back to the early exploration and settlement of the country. Paul Kane's catalogue recalls Jean Brebeuf's travelings among the Hurons, William Notman's photographs, the studied landscape drawings of the British army topographers, and John Wilson Bengough's cartoons, the newspapers, so important to the early Canadian printing industry. Not surprisingly, as these artists have done indirectly, it will be the Canadian artists themselves who at the very end of the nineteenth century, in 1894, tell their own story in a comprehensive work about Canada, Canada; An Encyclopedia of the Country.

Beginnings of Canadian Art Criticism: Canada; An Encyclopedia of the Country (1894) and Canada and its Provinces(1914)

The authors of the art section of Canada; An Encyclopedia of the Country[21] are all artists. In sixty-five pages they present a factual history of the plastic arts in Canada. John Wycliffe Lowes Forster, portrait painter and author of Under the Studio light[22] and Sight and Insight, describes art and artists in Ontario, Robert Harris, also a portrait painter best known for his "Fathers of Confederation", the art in Quebec and the Maritime provinces, Robert Ford Gagen, painter of seascapes, landscapes, and the Rocky Mountains, the history of art societies in Ontario, William Albert Sherwood, portrait and genre painter, frequent contributor to periodical literature, and poet, the national aspect of Canadian art, and Hamilton Thomas MacCarthy, sculptor of public monuments and busts of public men, the development of sculpture in Canada.

These artists chronicle the history of art in Canada through biographical renditions of the artists' lives. They include Champlain, who produced the first pictorial work on Canada, Father André Pierron, Frére François Luc à Recollet, Hughes Pommier, Pierre Le Ber, Louise Chretier de Heer, Louis Dulongpré, Jean Baptiste Roy, Paul Kane, Antoine Plamondon, William Von Moll Berczy, Adolphe Voght, William Berczy, Cornelius Krieghoff, Napoleon Bourassa, Otto Reinhold Jacobia, Lucius Richard O'Brian, John Alexander Fraser, Allan Aaron Edson, Paul Peel, Ernest Evan Setan Thompson, Louis Philippe Hebert, and Daniel Fowler.

For these artist-biographers a history of Canadian art is not yet possible because they are too close to and too immersed in that history themselves to give an objective analysis of themes, links, trends and developments. What they do offer is a criticism of the state of art in Canada and recommendations for advancements and improvements. Forster reiterates the thesis he had presented five years earlier in his periodical article, "The Influence of the French School upon Recent Art"[23]. He suggests that "the influence of the old world may be seen in the work of many who cherish the precepts of their masters" and that "our art is not Canadian" because most artists from abroad or native artists who have studied in Europe "paint a Canadian sky with the haze of Western Europe and our verdure as though it grew upon foreign soil"[24]. To be Canadian, he recommends first, a stronger Canadian spirit, second, a museum in Canada equipped with well chosen specimens of the world's art and third, art critics capable of generous criticism. Canada has "many men whose discernment and sympathies file them eminently for the role of art critics, but as yet Canadian journalism has not yet opened wide the door to advancement in such a specialty. In the meantime, while we wait the advent in Canada of an Albert Wolfe or Hammerton, I believe the unprejudiced impression on the mind of the public to be the test of a picture's merit."[25]

Forster writes that events have rapidly developed and the signs are full of promise for a true Canadian artistic spirit. What he is refering to are the art support structures that mushroomed during the latter part of the nineteenth century. With the foundation of associations such as the Ontario Society of Artists(1873), the Art Association of Montreal(1864), the Royal Canadian Academy(1879), the Toronto Art Students League(1886), the Woman's Art Association(1890), and the Arts and Crafts Association of Hamilton(1894), with museums like the museum of the Quebec Seminary(1874) and the Montreal Museum of Fine Arts(1879) and with art schools in Ontario and Quebec enroling 1940 students[26], the basic structures for a strong artistic community in Canada were set into motion.

Art criticism in the plastic arts, in contrast, did not keep pace with the developments in the Canadian art scene. The next significant work on Canadian plastic arts is Johnston's "Painting and Sculpure in Canada", a forty-six page essay in Canada and its Provinces, published in 1914.[27] Johnston, one of the earliest Canadian art critics, was an outstanding criminal lawyer and well-known art connoisseur. Johnston rightfully acknowledges that a great change has taken place within thirty or forty years that conveys to us a convincing and instructive lesson as regards the future and convincingly reinforces the important element of Canadian art, the beauty of the scenery and the material surroundings thataffect the artist. His cursory survey of Canadian paintings, however, did more harm than good in defining for the general public a romantic vision of Canadian painting. His survey begins with Paul Kane and Cornelius Knieghoff, focuses on landscape paintings, drawing, sculpture, and art societies, and in summary form presents a simplistic overview of Canadian art. Little did Forster know that this early art critic could prejudice the "unprejudiced impression on the mind of the public" which he felt to be "the fairest test of a picture's merit."

Canada and its Provinces did break new ground, however, with the essay "Canadian Architecture" by Percy Nobbs[28], architect and professor at the McGill School of Architecture. Nobbs' contribution is significant because he attempts to present one of the earliest architectural histories of Canada, separate and distinct from the history of churches, secular institutions, and historic monuments, so typical of the nineteenth century. Like the professional architecture magazines that began and flourished in the late

nineteenth and early twentieth century, Canadian Architect and Builder(1888-1908), Construction: A Journal for the Architectural Engineering and Contracting Interests of Canada(1907-1934), Architecture Canada(1924-1974), and Journal of the Royal Architectural Institute of Canada(1924-1966), the tone is factual and analytical. The silent craftsmen employed from Champlain's time to build Canada have at last reached the stature of architects and have a network of associations, schools, and publications to support their profession.

An understanding of what constitutes Canadian architecture and positive judgments of its character and quality, however, would take longer to resolve. Percy Nobbs reflects this ambivalence in his concluding statement on Canadian architecture:

> With regard to the question of a Canadian architecture it must be borne in mind that there are many climates in Canada and that conditions of life vary very greatly in the different provinces. The population is moreover very heterogenous in character, and this polyglot people will probably evince a cosmopolitan ecleticism for a generation or two before any national expression in art can become possible. The historic traditions of English architecture were evolved so radically different that they afford little foundation for Canadian practice. In the confusion of Babel the ultimate aspect of the tower must have been difficult to foresee - and so it is with Canadian architecture.[29]

Ryerson Press ; Study of a Canadian Book Publisher during the Nineteenth and First Half of the Twentieth Century

Ryerson Press exemplifies the nature and scope of Canadian art book publishing during the nineteenth and first half of the twentieth century. The press began, like other early Canadian printing offices, as a newspaper press, opening in 1829 with the printing of the Christian Guardian, with Reverend Egerton Ryerson as editor. Between 1829 and 1900 the press supported the publications of the Book Stewards of the Methodist Church in Canada and published religious as well as secular works.

Ryerson's books of this period are pictures of people and places associated with the history and geography of Canada and the religious and educational activities of the Methodist Church. They include John Ryerson's Hudson's Bay, or A Missionary Tour in the Territory of the Hon. Hudson's Bay Company(1855), John McLear's The Indians, Their Manners and Customs(1889), and William Henry Withrow's Our Own Country: Canada, Scenic and Descriptive(1889). Often the illustrators are working Canadian artists. Mrs. Catherine Parr Traill's Canadian Wild Flowers(1895) is painted and lithographed by Agnes Fitzgibbon and Mrs. Emma Graham's Etchings from a Parsonage Veranda(1895) is illustrated by John Wilson Bengough. Two embryonic art books of this period are particularly worthy of note. Mrs. Emeline Rand's In the National Gallery: Four Letters on the Development of Italian Art(1893) is one of the earliest monographs on art criticism published in Canada and Walter Hart Massey's The World's Fair Through a Camera and How I Made My Pictures(1892) one of the first books to include an autobiographical description of the photographic process.

The first two decades of the twentieth century saw the expansion of the press, with Dr. William Briggs, Book Steward from 1879 to 1918,into all types of books, - sermons, books of theology, hymn books, tracts, biographical, auto-biographical, historical and fictional texts. Known as the first Canadian publisher to undertake on a large scale the publication of books by Canadian authors, little support,however,was given to the publication of books on Canadian art until Lorne Pierce was appointed editor of the press. Lorne Pierce introduced in the 1920s new perspectives and directions to the press with the Ryerson Essays on religious and public affairs, Ryerson Chap-books, Makers of Canadian Literature, Ryerson Canadian History Readers, and finally, in the 1930s, the Canadian Art Series.

The Canadian Art Series are minor publications of no more than fifty pages, providing biographical sketches of mainly contemporary artists by their friends and photographs and descriptions of some of their paintings. J.E.H. McDonald(1937) by Albert Robson, Maurice Cullen(1931) by William Ritchie Watson, Thoreau MacDonald(1942) by Edmund Robert Hunter and the Group of Seven(1944) by Thoreau MacDonald are vignettes and not significant art books. They are meant to cater to the general taste of the Canadian public. More developed bio-graphical texts and works of art history were published simultaneously, often by the same authors who participated in the Canadian Art Series. Edmund Hunter's Macdonald: A Biography and Catalogue of His Work(1940) is a catalogue raisonné of the artist's work. Descriptions of the artist's activity are based on Hunter's in-depth knowledge of the artist: "I have endeavored to let MacDonald's own words tell the story and I hope something of his character will emerge."[30] Lorne Pierce's E. Grace Coombs(1949) is one of the first monographs to treat a Canadian woman artist and the analysis of her growth as an artist, the influences on her art and her role as an art teacher at the Ontario College of Art are well documented although cloaked in constant references to the feminine behavior of this lady artist.

Albert Robson's Canadian Landscape Painters(1932), like the biographies of artists, is, in the words of the author, not art criticism but appreciation and knowledge. Its purpose is "to present to the readers an outline of our Canadian Landscape Art, with the hope that it may convey, mainly through illustration, more familiarity with the works of our painters and stimulate a keener interest. It is not meant as a critical analysis but rather as an inter-pretive appreciation as far as possible without imposing my own references and prejudices."[31] William Colgate's Canadian Art(1943) is also an appreciative and detailed study. Colgate chronicles the activities of the Ontario Society of Artists, the Royal Canadian Academy and the Toronto Art Students League, and contends that these schools shaped Canadian art because they taught a common idea which finally chrystallized in the paintings of the Group of Seven. The success of the Group of Seven was "the recognition of the need of reproducing the Canadian scene, not in terms of foreign schools and foreign climates but rather in the light of conditions as they knew them."[32]

Ryerson art publications of this period survey the current painting and sculpture scene and the activities that support them. As such, they recall Johnston's popular essay on "Canadian Painting and Sculpture". Their purpose is partly to publicize "a livelier interest and understanding of the importance of art, not only for culture and intellectual pleasure, but as a vital factor in our commercial expansion and national development"

so that "tourists in search of something 'Canadian' to take home would not be driven to the necessity of limiting their purchase to a pair of fur-trimmed moccasins."[33] History is important,not just for history's sake, but for its implications in the here and now.

Ryerson architecture publications fared poorly as compared to these art publications because Canadian architecture did not receive the respect afforded the plastic arts. Colgate reveals this general antipathy towards Canada's cultural heritage in his claim that "very few of our buildings . . . can by any stretch of the imagination be considered good architecture or even architecture at all."[34] For this reason, Ryerson books on architecture are romantic remeniscences, like Edward Carruthers Woodley's Old Quebec: Trails and Homes(1947) and Katherine Hale's Historic Houses of Canada(1952) or practical information like Lillian Millac's Homes for Canadians(1946).

Illustration, in contrast, because it was a vital component of the history of publishing, is treated with more esteem. Lorne Pierce believed that books should be published beautifully and enlisted the services of several Canadian artists, notably Thoreau MacDonald, to design formats and illustrate Ryerson books. A Catalogue of the Signund Samuel Collection of Canadiana and Americana(1948) by John William Jefferys is an excellent listing of the early illustrations of Canada. The Face of Early Canada by George Spendlove(1958) is one of the first serious studies of early Canadian illustrations.

The graphic print has been elevated to a high art form and photography has taken over in documenting the people and places of Canada. The places are The Great MacKenzie in Work and Photograph, with photographs by George Zuckerman(1947) and The New North in Pictures(1947) edited by Clifford Wilson with photographs taken from Beaver magazine, the people Canadian Strength (1946) by Carolyn Cox with portraits by Karsh and The Price for Freedom: A Written and Photographic Record of over 500 of those who lost their lives in the Second World War while serving in the Armed Forces of Canada(1942), edited by B. Kirkbride Hill.

The Ryerson publications reflected the taste, concerns, perspectives, and attitudes of the Canadian public during the late nineteenth and first half of the twentieth century at the same time as they shaped these thoughts and feelings. Painting by far received the greatest attention, illustration gained a certain reverence, sculpture was covered briefly in Painting and Sculpture in Canada(1930) by Melvin Ormond Hammond, architecture was romanticized, photography became the new illustrator of the country, the decorative arts were ignored and the arts of the Indians briefly delineated in anthropological studies, like Eileen Jenness' The Indian Tribes of Canada(1930). The Ryerson Press sponsored numerous Canadian art publications. An in-depth understanding of Canada's art and architecture, a discovery of its soul and roots, and a serious exploration of its multifaceted developments, however, belong primarily to two French Canadian art historians active during the first half of the twentieth century.

Art Historians of the First Half of the Twentieth Century ; The English versus the French Perspective

During the first half of the twentieth century there are distinctive differences between the publications of the English Canadian art historians and the French Canadian art historians. The English are more concerned with current trends and organizational structures relating to the fine arts and are not as committed to the pursuit of art history as a serious discipline. Authors like Percy Nobbs[35], Douglas McRae[36], Newton McTavish[37], Melvin Hammond[38], Graham McInnes[39], and William Colgate provide a handful of publications on Canadian art, and architecture surveys that attempt to encompass the whole field in one book or journal article. Yearbooks like the Arts and Letters Club, Yearbook of Canadian Art[40] and Bertram Brooker's Yearbook of Arts in Canada[41] focus on events like the Montreal Art Association Spring Exhibition and the opening of the Winnipeg Art Gallery, organizations like the Canadian Art Club and Ontario College of Art and current trends in Canadian graphic art and French Canadian painting and sculpture.

The English Canadians, because they were comfortable in an international community of scholarship which included Great Britain and the United States, could more easily share in their intellectual pursuits. Columbia University Press published Frank Chamber's The History of Taste; An Account of the Revolutions of Art Criticism and Theory in Europe[42], Scribner's, Walter Abell's Representation and Form; A Study of Aesthetic Values in Representational Art[43], and Oxford University Press Percy Nobbs' Design; A Treatise on the Discovery and Form[44].

The one English art historian to leave the English mold and seriously investigate Canadian art history as an ongoing scholarly activity was Ramesey Traquair, professor at the School of Architecture at McGill University. With his students he published countless articles in the 1920s and 1930s ranging from archaeological investigations and measured drawings of individual churches to attempt at broader syntheses of style, in The Old Architecture of Quebec[45]. Significantly, in the introduction to this book, Traquair thanks Marius Barbeau, his colleague, co-author of church architectural studies[46] and a French Canadian art historian.

Two overseas exhibitions demonstrate the different concerns and historical senses of the English and French Canadian art historian. A Century of Canadian Art[47], an exhibition at the Tate Gallery, London, 1938, which promised to consider painting and sculpture of all schools and all periods, it only began with Paul Kane, contained numerous examples of nineteenth and twentieth century art, five examples of French Canadian woodcarvings and three totem poles of the North West Coast Indians. The Paris exhibition[48] of 1929 co-sponsored by the Société d'Editions Geographiques, Maritimes et Coloniales, and M. Philip Roy of the Canadian Ministry in Paris, meant to relate the complete history of the founding of Canada,-"ce n'est pas seulement l'histoire de cette belle fondation francaise dont les monuments, sont ici. pour la premiere fois reunis, ce sont des témoignages sans prix relatifs a la découverte de l'Amérique du Nord - du Labrador a l'isthme de Panama - par les explorations, les missions, les organisations françaises." The exhibition included all art forms from the seventeenth century onwards, illustrated maps, manuscripts, pottery, glass, coins, silver, alter pieces, paintings and sculptures. For the French Canadian art historian, all types

of artistic activity are worthy of consideration and inclusion. All periods but especially the early roots of Canadian art history are important to study and understand.

Profile of the French Canadian Art Historian; Marius Barbeau and Gerard Morisset

Marius Barbeau grew up in Quebec, studied law at Laval University and attended Oxford University as a Rhodes Scholar. From 1911 to 1949 he worked at the National Museum where as anthropologist, folklorist, historian and author he devoted himself fulltime to the study of the founding cultures of Canada. He authored over sixty publications on a large variety of subjects - Indian customs, art, wood sculpture, painting, church architecture, pottery, Quebec history, folk music and fiction. The following titles of his books and journal articles provide a feeling for their nature and scope: Folk-Songs of Old Quebec[49], Indian Days in the Canadian Rockies[50], "French Survival in Canada"[51], Cornelius Krieghoff[52], Cote the Wood Carver[53], Louis Jobin Statuaire[54], "Poitiers Canadiens"[55], Saintes Artisanes[56], Les Reves des Chasseurs[57], Totem Poles[58], and Quebec ou Survit l'Ancienne France[59].

Gerard Morisset also studied law at Laval University but from there he pursued further studies in France, rather than England, At the Ecole des Beaux Arts in Paris, he studied design, worked with the architect Garnier for a while, then abandoned his plans to study architecture and in 1934 produced his thesis, La Peinture du Canada Français[60] directed by Louis Hautecoeur and Gabriel Roches. From 1934, upon his return to Quebec, until 1969, he was director of the Inventaire des Oeuvres d'Art and conservator of the Musée du Quebec. Morisset's goal was not only to conserve the art, but to analyse and describe each work of Quebec art, to discover the artist who did it, to find the primary and secondary sources relating to it, and to define its significance in the history of Quebec art. In this way, the inventory provided the first necessary data for a clear and comprehensive history of Quebec art.

The rewards of this tremendous undertaking to document and preserve Quebec art were immediately apparent. The first exhibition to offer a sound historical view of Canadian painting, The Development of Painting in Canada/Le Deveoppement de la peinture au Canada 1665-1945[61] owes its success to Morisset's participation and selection of works. The Quebec art included in the exhibition demonstrated the variety of paintings produced under the French regime. Jointly arranged by the National Gallery of Canada, Ottawa, the Musée de la Province de Quebec, the Art Association of Montreal, and the Art Gallery of Toronto, the exhibition was shown in all four cities and strengthened the public's comprehension and appreciation of Canada's painting tradition.

Similarly, Morisset's publications, because they they offer clear insights and sensitive appreciation, pave the way for greater specificity and art historical scholarship in the second half of the twentieth century. L'Architecture en Nouvelle-France[62], for example, provides a learned defense of the French tradition in architecture, and La peinture traditionelle au Canada Français[63] describes the evolution of painting in Canada. To-day's art historians owe a debt of gratitude and respect for Gerard Morisset and Marius Barbeau, the serious pioneering explorers of Canada's artistic heritage, who devoted their lifes' work to Canadian art history.

Canadian Publishing To-day

Canadian publishers to-day are handicapped by the specific international context to which they are exposed. Nearly everything works against the Canadian publishers, the nearness of a different culture in the English language which is large, powerful, and highly sophisticated in media production and the competition from the imported book that makes unavailable a large share of the market to the Canadian publisher. Before the 1930s Canadian authors wrote and were published and Canadian publishers developed and produced books. To-day, a substancial majority of active English language publishers of Canadiana are branch plants of foreign publishing firms and these foreign controlled firms account for 43% of the sales revenue of "Canadian" books. The Ryerson Press, for example, the largest Canadian publisher of the first half of the twentieth century, had always acted as an independent import agent for British and American books, but to-day, it has become McGraw-Hill Ryerson Press. The French language publishing houses are better off than the English side. Most are Canadian owned, catering to an exclusive and receptive French Canadian market.

To survive, many Canadian publishers have had to seek a distorted market. They act as distributors of books for publishers in other countries and concentrate on the publication of trade books and text books. The Canadian publisher publishes primarily for an export market and the Canadian public most often purchases imported books. Fifty-five per cent of the titles published in Canada are trade books, because book publishing is largely an export industry with three times as many copies of books being sold abroad than domestically[64]. Seventy per cent of Canadians read books for leisure, and a high proportion of the books they read are imported from the United States[65].

Publishers of culturally significant Canadian books rarely profit from their endeavours. 87% of books on Canadian topics in fine arts, literature, poetry, the social sciences, politics and economics are published by the Canadian-owned publishing sector, however in 1977, Canadian-owned English language publishers' accounted for only 30% of total English language publishers sales in Canada[66]. This situation is unlikely to change in the foreseeable future, because the cultural framework of Canada and the profile of education in the arts still does not foster an active enough participation in and enjoyment of Canadian culture. Only a small handful of Canadian artists can derive sufficient income from the sale or presentation of their works to live as full-time professional artists and few organizations have achieved financial sufficiency or administrative stability to be self-supporting. The total number of full-time university undergraduates or graduate students in the arts, including the fine, applied, and performing arts in 1974 was 11,091, or 3.3% of the total number of full time university students and 42% of these students were studying the arts not as a career, but to broaden their knowledge, because the prospects of gainful employment were considered minimal[67].

The federal and provincial governments support Canadian scholarly publishing and the arts through direct subsidies to artists, scholars, and cultural institutions. Without the government, cultural activities and scholarly publishing in Canada would be quite impossible. The Canada Council created in 1957 by an act of Parlaiment and modeled on the Arts Council of Great Britain, fosters and promotes the study and enjoyment and the production of works in the arts, humanities, and social sciences. In 1978/79 the Council disbursed nearly $42.5 million in grants and services to the arts, of which nearly $4.7

million went for individual artists, $1.5 million for exploration grants, $758,000 for an art bank of works by Canadian artists, and $2.4 million for a touring office. Support for scholarly writing, publishing and translation comes from the Canadian Federation for the Humanities and the Social Sciences and Humanities Research Council and has increased substantially over the years, more than quadrupling from $520,000 in 1969/70 to $8.8 million in 1978/79[68].

The federal government also assists the national museums and associate network of twenty major museums and galleries across the country which have common goals of preserving Canada's heritage and making it more accessible to a wide public. Provincial governments too give aid to the arts for cultural institutions, community-based programs, local museums and historical societies, exhibits of works by provincial artists and the study, enjoyment, production and performance of works in the arts. The Quebec cultural affairs department, for example, promotes literary creation and production, stimulates the distribution of of Quebec writing and supports the conservation of cultural properties. In Ontario, the Ministry of Culture and Recreation allocates grants to the Ontario Arts Council, Royal Ontario Museum, and McMichael Collection of Canadian Art.

As Charles Comfort recommended to the Massey Commission in 1957, government must take an active role in supporting Canada's cultural heritage:

> It would seem that the only valid reason for a state concern with the arts arises when it is shown that the character of local conditions endanger the preservation and development of the cultural heritage. In a small industrialized modern state the task of supporting adequate cultural activities has far outstripped the capacity of private and voluntary means.[69]

Through these federal and numerous provincial cultural agencies government supports but remains at arm's length from the arts. As the Ontario Arts Council stated in its report to the Applebaum Commission "the arts cannot be regarded as the exclusive domain of any political jurisdiction or sector of society. No one owns the arts. The arts endow us all."[70]

Statistical Study of Canadian Art Publications 1975-1980

The following statistical study of publications on art and architecture in Canada between 1975-1980 analyses publishing in this field over the last five years. Based on Canadiana, Canada's national bibliography of publications of Canadian origin, or interest, it is not meant to be a definitive study of the scope and quantity of Canadian art book publishing, but a survey of current trends and developments.[71]

Type of Publications (Table 1)

Over the past five years, 257 of the 565 (45.5%) art books surveyed are commercial publications, 255 (45.1%) are museum related, 28 (5%) are university press, and 25 (4.4%) are association publications (See figure 1).

The number of commercial publishers is considerable and varied. General publishers, picture book publishers, regional publishers and local presses are all active in art book publishing. The majority are small publishing houses. Museum publications are usually exhibition catalogues describing locally mounted or travelling exhibitions, and a substantial number are minor publications under forty pages. University presses, like the University of Toronto Press, McGill - Queen's University Press, Presses de l'Université de Montréal, Presses de l'Université de Laval occasionally publish Canadian art books in the traditional fine art fields of painting, sculpture, and architecture. To sort out government funding for these types of publications is impossible, but as outlined above, it is a fact that the majority have been funded along the road to publication by government money for the scholar and/or the cultural institution.

Language of Publication (Table 2)

The number of French language and bilingual publications closely mirrors the francophone and anglophone sectors of the population. English speaking Canadians account for 61.4% of the population, French speaking Canadians for 25.6%. 396 (70%) of the books surveyed were published in English and 166 (29.4%) were published in French, or in both languages. Of these 166 books, 70 (12.4%) were bilingual publications. These bilingual publications were mainly exhibition catalogues. They represent a special feature of Canadian art book publishing. Few Canadian books are available in both languages because the expense of translation is considerable. In fine arts, usually only the standard introductory texts are lucrative enough to translate and publish simultaneously in English and French. Publications of the National Museums, like the National Gallery of Canada, publish in the two official languages, because government regulations require them to do so. The bilingual exhibition catalogue is an excellent solution for making the same publication available to the French and English Canadian. Following the tradition of the many bilingual and trilingual exhibition catalogues published world-wide, they provide aesthetically agreeable arrangements and juxtapositions of the print and visual material.

Publishing Output (Table 3)

The level of art book publishing has remained steady over the past five years. The number of titles appears to be highest for 1978 at 134 titles (23.7%) and lowest for 1980 at 73 titles (12.9%), but the drop may reflect the recent lessening of staff at the National Library to chase after publishers to deposit their books, and not the level of publication productivity per se. Canadian publishers deposit approximately 11,000 books at the legal depot office of the National Library each year. Of these 11,000 books, 565 or roughly 5% are books on Canadian art and architecture.

Place of Publication (Table 4)

Toronto is the English language publishing capital of Canada. 146 titles (25.8%) were published there over the last five years. Another 108 titles (19.1%) were published in other parts of Ontario, bringing the total to 254 titles (44.9%) for this province. Montreal is the second largest publishing centre with 96 titles (17%). Including the 51 more titles (9%) from other parts of Quebec, the total for the province of Quebec is 147 titles (26%). This 26% figure accounts for almost all unilingual French language Canadian art publications. The other provinces lag far

behind in book publishing output. British Columbia, and mainly the city of Vancouver, is a growing publishing centre with 56 titles (9.9%), followed by Alberta with 31 titles (5.5%), Manitoba with 29 titles (5.1%), Nova Scotia with 18 titles (3.2%), Saskatchewan with 18 titles (3%), New Brunswick with 9 titles (1.6%), Newfoundland with 3 titles (.5%) and the Northwest Territories with 1 title (.2%)

Content Category (Table 5)

Painting and drawing form the core content of Canadian art book publishing, absorbing 274 titles (48.5%) on painting and 81 titles (14.3%) on drawing, for a total 355 titles (62.8%). Books that treat other areas of Canadian art are minimal in comparison, 45 titles (8%) on architecture, 39 titles (6.9%) on North American Indian Art, 36 titles (6.4%) on the decorative arts, 31 titles (5.5%) on photography, 28 titles (5%) on sculpture, 21 titles (3.7%) on Inuit art, and 10 titles (1.8%) on the graphic arts. The 10 titles for graphic arts represent books on the history of graphic arts in Canada; not included are the 58 livres d'artistes or limited editions by Canadian artists (see Table 6).

The time period covered for 413 (73%) of the 565 titles is the twentieth century, the topic, living artists correctly exhibiting in Canadian museums and art galleries. Biography, traditionally the backbone of any historical discipline, accounts for 305 titles (54%), local, regional, and provincial history follow with 127 titles (22.5%), and 121 titles (21.4%) provide a history of general trends and developments in Canadian art and architecture.

Attention to painting and drawing, as outlined above, has been considerable over the years. Recent criticism towards government policy regarding the support of the arts however suggests new public attention and participation in these other important art sources. The art public strongly recommends the need to augment resources to increase productivity and scholarly documentation in these under-developed areas. In the recent reports to the Applebaum Commission, numerous art associations and recognized individuals in the arts reiterated their desire to support and develop these areas.[72]

The Art Gallery of Ontario, in discussing the decorative arts industrial design, graphic design, fine crafts, certain aspects of architecture and the environmental arts, such as photography, film, and video, noted that no art museum in Canada systematically and comprehensively collects, displays, or promotes the applied arts of the twentieth century, not even the applied arts in Canada. The Royal Canadian Academy of Arts stressed that the acceptance of photography as a significant art form was required, and recommended new custodial institutions for the collection and display of work by Canadian photographers. Sonja Bata commented that the vital and changing role of industrial design and its place in the cultural mosaic was not generally or sufficiently understood or appreciated. Michel Lincourt stated that in Canadian cultural policy architecture and town planning are the two most neglected fields, although paradoxically they are also the two fields most intimately and consistently present in the lives of Canadians.

The Society for the Study of Architecture requested that the National Gallery show a greater commitment to the study of architecture and collect, exhibit, and display master architectural drawings, photographs, and models. Many intervenors also expressed concern that too often current production was given undue attention while heritage was neglected. Architectural historians urged the need for research of the most basic kind and recommended a national registry of policy and privately owned heritage resources and an inventory expansion of the Canadian Inventory of Historic Buildings begun in 1970 to record the exterior of all buildings erected before 1880 in the East and 1914 in the West. Art historians regretted the lack of summary catalogues of collections of even major public art galleries and museums.[73]

Periodical Literature of the 1970s/80s

Periodicals often are the first type of publication to mirror changes and new directions in cultural developments. In the late nineteenth and early twentieth century, Canadian magazines looked at and commented upon Canadian art and architecture before books were published on the same topics. Similarly, recent magazines of the 1970s demonstrate the extension of scholarly attention into architectural history, the decorative arts and photography.

Arts Canada (1940-) and Vie des Arts (1956-) were for many years the main magazines of Canadian art history. Recently, new magazines have mushroomed that specialize in these other important areas.. The Journal of Canadian Art History /Annales d'histoire de l'art canadien (1974-) and RACAR; Canadian Art Review/Revue d'Art Canadienne (1974-) treat the history of the arts in Canada with the reverence and respect taught by Marius Barbeau and Gerard Morisset. They accept the majority of their submissions from research scholars and university professors of Canadian art history. Arts West (1975-), Arts Views (1975-), Arts Atlantic (1977-) and Parachute (1975-) concentrate on the regional characteristics of Canadian art, the creative activity contingent upon a sense of local place, climate and social mores, and include all contemporary arts regardless of medium. Provincial museums complement these journals by documenting local art exhibits and events in newsletters like the Musée d'Art Contemporain, Ateliers (1972-), Art Gallery of Victoria, Arts Victoria (1975-) and New Brunswick Museum (1977-). Newsletters and bulletins of the Association for Preservation Technology (1969-), the Society for the Study of Architecture in Canada (1975-), Heritage Canada (1974-) and Architectural Conservancy of Ontario (1976-) all emphasize the need to preserve, document and analyse the architectural heritage of Canada. Photography journals, like Camera Canada (1969-), Image Nation (1969-) and Revue annuelle de photographie de l'Université Laval (1976-) treat photography as a fine art. The Canadian artist's press provides a forum for writers, poets, illustrators, photographers and other artists to publish their work, often reflective of the particular sensibilities of their geographic areas. Examples are: Impulse (1971-), a Toronto based magazine and Criteria (1974-), and Videoguide (1978-) published in Vancouver.

Recent Books

The level of sophistication and scholarly intent prevalent in recent publications reveals that the study of the history of art and

architecture of Canada has come of age. Canadian art history, a relatively new discipline, now has a growing number of well qualified and enthusiastic scholars, addicted to the study of Canadian art, as were their predecessors, Marius Barbeau and Gerard Morisset. Russell Harper, Dennis Reid, Paul Duval, Robert Hubbard, David Burnett, Luc Noppen, Guy Robert, Jean Simard, Jean Trudel, Ralph Greenhill, Alan Gowans, and John Porter are only some of the well known art historians to-day, and their numbers are constantly swelling with new committed practitioners in this field. The flavour of recent literature can only be sampled by leafing through some of these books. This section browses through recent books on architecture, sculpture, painting and drawing, graphic arts, decorative and folk arts, photography, North American Indian and Eskimo art to feel and taste the literature.

Architecture

Architectural historians have refuted the "Babel" theory of Canadian architecture, pronounced by Percy Nobbs in Canada; An Encyclopedia of the Nation and the romantic vision popularized by early publishers like Ryerson Press. Recent writings provide in depth critical and perceptive analyses of the history of building in Canada as they relate to particular historical, social and cultural influences.

Building a House in New France[74] is an account of the perplexity of client and craftsman in Early Canada and the specifications of house construction during this period in Quebec, while Building with Wood and Other Aspects of Nineteenth Century Building in Central Canada[75] investigates the history of the wooden building in Ontario. Early Indian Village Churches: Wooden Frontier Architecture in British Columbia[76] is the result of several years of fieldwork, thousands of photographs and painstaking research, to record seventy-three native Indian mission churches and to place the churches in the context of nineteenth-century mission life. Pioneer Churches[77] by Harold Kalman is a similarly exacting study to provide a religious history of North America as manifested in the churches built by settlers from the seventeenth to the twentieth century. The photographs by John de Visser clearly illustrate architectural details and demonstrate the settings of churches within the landscape. The Barn: A Vanishing Landmark in North America[78] demonstrates the high degree of imagination and standard of craftsmanship of the Canadian farmers who evolved from the traditions of Europe a barn structure of their own-time and place.

Many books on Canadian architecture study the particularities of provincial, regional and local architecture. Dom Bellot et l'Architecture Religieuse au Québec[79] examines the influence of the French architect, who between 1935 and 1955 changed the development of religious architecture in Quebec. Quebec, Trois Siecles d'Architecture[80] describes the evolution of the architecture of Quebec City since its foundation in 1608, from the first establishment of European buildings to the buildings of the 1920s, and illustrates the main types of architecture - military buildings, churches, palaces, theatres, clubs, hotels, banks, hospitals, parks and historic sites. Ontario Towns[81] illustrates the extended life of isolated elements of style and ecletic mixings typical of architecture outside the main cities, while Toronto: Cabin to High Rise[82] provides a chronological discussion of the buildings of Toronto from the establishment of the community in 1793 to the present day with reference to the European and American styles

that informed them. Exploring Vancouver: Ten Tours of the City and its Buildings[83], sponsored by the Architectural Institute of British Columbia, is a guidebook of a city, following in the tradition of the guidebooks so popular in the nineteenth century. A Feast of Gingerbread from Our Victorian Past/Patisserie Maison de notre Charmat Passé[84] focuses on an architectural element of the period 1870-1900 and exemplifies the popular styles - Gothic, Moorish, Roman, Italianate, Swiss and Oriental - on the balconies, porches, brackets, doors and roofs of working class, middle, and upper class Montreal homes.

The ever-increasing output and quality of new publications indicates that architectural history is approaching maturity, at least in Quebec and Ontario. The architectural bibliography of the Maritime provinces and of Western Canada is still meager and poorly represented. Also, most publications consider the historical architecture of Canada and pay little attention to contemporary developments.[86] One exception is The Future of Canadian Architecture written by Anthony Jackson, a slim volume with photographs of numerous buildings of considerable quality.

Sculpture

Sculpture is still a neglected area of study, but recent publications suggest the beginnings of serious investigation into the history of sculpture in Canada and an attempt to document contemporary developments. L'Annonciation de la sculpture au Québec[86] by John Porter and Léopard Désy examines the Annunciation, one of the major themes of Quebec sculpture. The authors explore the Annunciation from a religious context, show how it evolved in the plastic arts and present a detailed historical and descriptive study of the iconographical elements of the sculpted Annunciation scene in the works of Carli and Petrucci. Exhibition catalogues are the usual vehicles for descriptions of to-day's sculpture. Sculpture Canada '78[87] is an exhibition sponsored by the Sculptors Society of Canada, while Sculpture on the Prairies[88], is an exhibition at the Winnipeg Art Gallery of works by Prairie sculptors. Monographs on Canadian sculptors include Jordi Bonet[89], by Guy Robert, a bilingual publication which describes the mural sculpture of this Spanish sculptor who worked in Quebec from 1954-1974, The Joy of Effort: A Biography of R Tait McKenzie[90], by Jean McGill, which looks at his numerous sculptures of athletes, and L'Oeuvre de Medard Bourgault[91], by Bourgault a Quebec wood carver, who uses traditional themes and techniques in his Quebec sculpture scenes.

Painting and Drawing

Painting has received the most attention from Canadian art historians. Survey texts on Canadian painting are plentiful, but Russell Harper's Painting in Canada: A History[92], now in its second edition still remains the comprehensive and scholarly work on the history of Canadian painting from the seventeenth century to the 1960s and the indispensable reference book on the history of Canadian painting. Other recent surveys, like Patricia Godsell's Enjoying Canadian Painting[93], provide approaches to understanding Canadian painting. Godsell's work is a historical guide to Canadian painting, and a chronological outline which examines the works of some better known Canadian painters. The whole outline of Canadian painting is divided into two sections, starting with the earliest period 1546-1715, and concluding with 1940-1976. Each period begins with a short general introductory chapter, followed by chapters on specific painters. Recently, new histories of particular periods of Canadian painting and perceptive studies of Canadian artists have surfaced to provide a more in depth understanding of painting in Canada. Period studies of

Canadian painting include High Realism in Canada[94], by Paul Duval, an exploration of the pictorial art of Alex Colville, Ken Danby, Tom Forrestall, Ernest Lindner, Christiane Pflug, Christopher Pratt and other artists, concerned with and involved in realistic subject matter. Canadian Painting in the Thirties[95], by Charles Hill is the first occasion on which an exhibition at the National Gallery of Canada has examined intensively a particular decade of Canadian art. Charles Hill in exploring the painting of this period, concludes that the dominant theme of Canadian art in the thirties can be broadly defined as a movement between polarities, from nationalism to internationalism, from the Group of Seven to the Contemporary Arts Society; from Toronto to Montreal, from the influence of the Group of Seven to the impact of American painting. Heather Robertson's A Terrible Beauty: The Art of Canada at War[96] is a pictorial history of World Wars I and II through the words and pictures of Canadians at war, and is based on an exhibition of Canadian war art organized by Joan Murray, director of Oshawa's Robert McLaughlin Art Gallery.

Publications describing the regional characteristics of Canadian painting witness the cultural diversity of Canada and the variety of creative activity in a country which is 5,000 miles wide from coast to coast with two official languages, numerous aboriginal cultural bases and massive immigration from around the world. Guy Robert, author of numerous publications on Quebec art, presents an introduction to Quebec painting in La Peinture au Québec depuis ses Origines[97], Une Iconographie du Clergé Français au XVIIe Siecle[98], explores the influence of the iconography pursued by the Ecole Française after the Counter-Reformation in French and Quebec paintings, Dessin et Surrealisme au Québec[99], an exhibition catalogue from the Musée d'Art Contemporain, reveals the different interpretations of surrealism in Quebec by the Automatistes group of painters and Norman McLaren, Fernand Leduc, and Guido Molinari. Painting in Alberta; An Historical Survey[100], based on the exhibition at the Edmonton Art Gallery shows how in the nineteenth century, and even in the early part of the twentieth century most artists painting in this region were adventurous travellers attracted by the frontier and Rocky Mountains. Beginning with Paul Kane, the author, Karen Wilkin, maps out the history of painting in Alberta to the present and comments on the problems of isolation still experienced by artists living in Alberta. Painting in British Columbia is treated by Maria Tippet and Douglas Cole in From Desolation to Splendour; Changing Perceptions of the British Columbia Landscape[101]. The authors trace the development of the concept of landscape in British Columbia painting, and British Columbia's history in art rather than its art history. The work opens with the European discoverers, who depict the land as dreary and unhospitable. From there, colonization brought a new and more human view of the land and in the late nineteenth and early twentieth century painters depicted the poetic aspects of the raw wilderness and its mountains, culminating with the spiritual unity with nature experienced in the world of Frederick Varley and Emily Carr. In all these studies of provincial painting, Canadian scenery is the common theme. Les Laurentides; Peintres et Paysages[102], presents an even closer look at regional influences by showing how a mountain range in Quebec has inspired landscape paintings by Fritz Brandtner, Maurice Cullen, Louis Muhlstock, Goodridge Roberts, Marc-Aurele Fortin, and Patrick Landsley.

Recent biographies on Canadian artists provide solid foundations and destroy the popular myths and half truths surrounding too many of the pivotal figures in the history of Canadian painting. Russell Harper spent more than five years researching in Europe and North America to gather material for his account of Krieghoff's life and work[103]. Considerable new information was obtained with the help of Krieghoff's relatives in the United States and Germany, lost documents were rediscovered and unknown works were brought to light by a variety of methods, including newspaper articles. The wealth of information in the text provides the most complete biography of Krieghoff yet published and sorts out much of the earlier confusion, filling in most of the gaps in the story and laying to rest many long-standing misconceptions. The Art of Emily Carr[104], by Doris Shadbolt captures the full extent of Carr's development as artist and aesthetician, and summarizes the author's longstanding commitment to find and catalogue all of Emile Carr's works of art. Shadbolt interrelates the details of the artist's life and artistic development with visual presentation of paintings, charcoals and drawing, and takes the reader on a tour of the artist's work and life. Paul Emile Borduas[105], by François-Marc Gagnon, professor of art history at the Université de Montréal, is a catalogue raisonné and scholarly detailed account of Borduas' work while Autour de Borduas: Essai d'Histoire Intellectuelle[106] by Jean Ethier-Blais, professor in the French Literature Department at McGill University, demystifies Borduas by providing an explanation of the theoritical structure and socio-historical basis of his work. Kenneth Hughes in The Life and Art of Jackson Beardy[107] presents an invaluable essay on both the artistic development of an internationally known Cree artist and the scandalous history of indifference and disrespect shown by Canada until recently to artists working from their native traditions toward new forms of art. Hughes sensitively portrays Beardy's life to date, his poor education, difficult artistic initiation, gradual acceptance and recent idolatory and includes Beardy's own statements about his use of Cree lore and artistic techniques.

Historically, drawing has been an important ingredient for the artist - explorer - commentator of Canada's people and places. One Hundred Years of Canadian Drawings[108] by Jerrold Morris provides an overview history of the nature and scope of drawings by artists in the nineteenth and twentieth century, while The Hecklers: A History of Canadian Political Cartooning and a Cartoonist's History of Canada[109] by Peter Desbarats and Terry Mosher covers the history of this important political art from the work of Brigadier General George Townshed, the third in command of the British forces that conquered Quebec in 1759, to the present field of over twenty-five active cartoonists. The biographies on Massicotte, Massicotte et Son Temps[110], and Henri Julien, Henri Julien et La Tradition Orale[111], explore drawing as the final product of the artist's oeuvre. Both studies look at the artist's preoccupation with capturing the social life, customs and folk legends of the French Canadian. The Drawings of James Cockburn: A Visit through Quebec's Past[112] aims to provide a walking tour of Quebec City through Cockburn's sketches of Quebec City and area from 1826 to 1832. This visual documentation of Canadian views and scenery, a prevalent theme of Canada's history, is still an important ingredient of artistic activity. This Good Looking Land: 117 sketches of Nova Scotia[113] by Tom Forrestall are water colours done on the spot, in anticipation of later development. The immediacy of these sketches of trees and fields and older homes captures the stillness of the countryside and the steady unhurried lifestyle of Nova Scotia. Old Relics and Charming Retainers of Rural Ontario[114] by Jack Brooksbank, are a series of sketches of historic Ontario buildings, that provide the reader with an interesting cross-section of architectural styles of the mid and later-nineteenth century. The sketches,

based on the photographs, are detailed descriptions that also attempt to characterize the essence of the buildings.

Arctic Journey: Paintings, Sketches and Reminiscences of a Vanishing World[115] chronicles Peter Bevrschaper's visit to the Arctic in June of 1976. The author, a wildlife artist with the Royal Ontario Museum, accompanied a National Museum of Natural Sciences expedition to Bathurst Island to gather impressions and to sketch. This book is the diary of this journey, the author's first to Canada's Arctic and exudes his fascination with his surrounding at Polar Bear Poss Valley and its wild inhabitants. In The Little Boats: Inshore Fishing Craft of Atlantic Canada[116] the talents of Roy McKean, master craftsman of scale models of boats, and Robert Percival, painter, are combined to convey artistic insights and reminiscences of the boats, sea, and people of the Atlantic coast.

Drawing as preparatory study and its relation to the finished work of art has also been examined by Canadian art historians. Ozias Leduc the Draughtsman[117] considers the relation of an artist's drawings to his mural paintings in Quebec churches, while The Drawings of Alfred Pellan[118] demonstrates the influences of current artistic trends, and the development of Pellan's visual vocabulary in his numerous exploratory drawings.

Graphic Arts

Recent literature explores printmaking as a historically important illustrative medium and as an artistic means of expression. Printmaking in Canada: The Earliest Views and Portraits [119] is based on exhibition of early Canadian printmakers while The Great Canadian Poster[120] traces the history of poster design from the 1880s to 1979, and the diffusion of foreign influences over the years. The artist's use of the print is the subject of exhibition catalogues like - Print Nova Scotia: A Juried Printmaking Exhibition[121], Artists' Prints and Multiples[122], and Yves Gaucher and Christopher Pratt: A Touring Exhibition of Prints[123]. Prints: Bochner Lewitt, Mangold, Marden, Martin, Renoof, Rockburne[124], for example, is a catalogue from an exhibition shown at the Art Gallery of Ontario, presenting abstract media by artists already known for their works as painters. The introduction by Nancy Tousley comments on the art of the print and stresses that the print itself is art, not only a production technique. Except for Sol LeWitt, each artist makes a statement about his art and his interpretation of the print in his art.

The Livres d'Artistes provide the ultimate integration of the printed word and printed work of art. Fenêtres[125] by Jean Brodeur is a sensitive symbolic rendering of the imagery of the window. Limited to nineteen copies, the book itself has become the work of art. In The Salmon: Canada's Plea for a Threatened Species[126], published by the Fisheries and Marine Services of Canada, Bill Reid captures the fragile nature of the salmon, in tune with natural rhythms of Canada's wilderness. René Richard's fifteen lithographs interpret visually the novel La Montage Secrête[127] by Gabrielle Roy, a well-known French Canadian novelist.

Folk/Decorative Arts

Russell Harper is the pioneer in the field of Canadian vernacular art. His two contributions on the topic, A People's Art: Primitive, Provincial and Folk Painting in Canada[128] and 'Twas Ever Thus: A Selection of Eastern Canadian Folk Art[129], both records of exhibitions, characterize, define, and classify the works of these unknown Canadians across several centuries. Paintings, weather vanes, crucifixes, boxes, wall shelves, quilts, walking sticks, etc. offer

glimpses into the lives at these unknown Canadian artists. Michael Bird, professor of Religious Studies at the University of Waterloo, specializes in the people's art of the Mennonite community. A Splendid Harvest: German Folk and Decorative Arts in Canada [130] surveys the decorative and folk art of German Canadians, while Ontario Fraktur: A Pennsylvania-German Folk Tradition in Early Canada[131] discusses the origins and variations of fraktur lettering in Pennsylvania as prototypes for the Ontario fraktur practiced by the artists of the religious Mennonite communities.

The centre of traditional decorative arts in Canada is Quebec. Michel Lessard, one of the well-known experts, surveys the French Canadian scene in L'Art Traditional au Québec[132] and Complete Guide to French Canadian Antiques[133]. Jean-Pierre Hardy and David-Thiery Ruddel attempt to present a descriptive study of the apprenticeship of the craftsman, a highly successful form of popular education in French Canada, in Les Apprentis Artisans à Québec, 1660-1815.[134] Most of the recent publications on the decorative arts concentrate on furniture, like The Early Furniture of French Canada[135], by Jean Palardy, The Heritage of Upper Canadian Furniture[136] by Howard Pain, English-Canadian Furniture of the Georgian Period[137] by Donald Blake Webster, The Cabinet Makers of Norfolk County[138] by William Yeager and Antique Furniture by Nova Scotia Craftsmen[139] by George McLaren. The history of pottery in various regional settings is also a favourite topic in Potiers Quebecois[140] by Serge Fisette and Robert Barzel, Early Ontario Potters: Their Craft and Trade[141], by David Newlands, Pottery in Alberta: The Long Tradition [142] by Marylu Antonelli and Jack Forbes, and A Catalogue of British Columbian Potters[143] by Bob Kingsmill.

The role of the contemporary artisan, an understanding of his crafts, and a recognition of his contribution to society has begun to be looked at seriously in exhibitions of the craftsmen's work. Make Contemporary Crafts[144] is an exhibition of crafts by Ontario's leading designer - craftsmen. Artisan 78: The First National Travelling Exhibition of Contemporary Canadian Crafts,[145] sponsored by the Canadian Crafts Council, is a juried exhibition of the artisan's creative works in clay, fibre, glass, leather, metal, and wood. For the Quebec contemporary craftsmen, a three volume reference work Artisanat Québec[146] by Cyril Simard, focuses on craftsmen of wood and textile crafts, pottery and ceramics, and Indian and Eskimo products.

Photography

Canadian Photography: 1839-1920[147] by Ralph Greenhill and Andrew Birrell, head of Acquisitions and Research, National Photography Collection, Public Archives of Canada, is a general survey of the history of photography in Canada. It provides an overall perspective on the art of sun painting, the daguerrotype era, the wet plate process, elevating the art of photography, photography in the West, the North and British Columbia, dry plate photography, the amateur photographer and pictorialism, documentation, and photography, and the printed page. More recent publications concentrate on the regional characteristic of photography and the careers of individual photographers. Early New Brunswick Photographs[148], Into the Silent Land: Survey Photography in the Canadian West, 1858-1900[149], and Newfoundland Photography 1849-1949[150] are catalogues of exhibitions, which focus on the development of the photograph image and its descriptions of different parts of the country. Edward Cavell, curator of photography at the Archives of the Canadian Rockies in Banff has selected from

among the best photographs of the old Canadian Northwest for his Journeys to the Far West[151]. Complementing these images from the latter half of the nineteenth century, are excerpts from books and diaries of travellers and explorers. In his introduction, Edward Cavell states the purpose of his and other recent books on Canadian photography, to provide "a collage of thoughts, perceptions, observations and photographs from a retreating past which I hope may lead to a better understanding of the people and the times in which those significant events occurred". Profiles of Canadian photographers and photographers of Canada are treated in biographical works, like Camera in the Interior, 1858: H.L. Hime Photographer: The Assiniboine and Saskatchewan Exploring Expedition[151], A Delicate Wilderness: The Photography of Elliott Barnes, 1905-1913[152], and Great Days in the Rockies- The Photographs of Byron Harmon 1906-1934[153]. The aesthetics of photography as an art form is the subject of Ann Thomas' Canadian Painting and Photography[154], an exhibition analysing the exchanges that took place between painting and photography, - the painted photograph, the relation between portrait photography and painting, the composite photograph and the influence of photography on landscape painting.

The Banff Purchase: An Exhibition of Photography in Canada[155] recognizes the artistic productivity of contemporary photographers. "Banff Purchase" is the name of a project organized by Lorne Falk and Hubert Hohn, curators of photography at the Walter Phillips Gallery and Photography Department at the Banff Centre in Alberta, to purchase in 1978,153 photographs by seven contemporary photographers. The spinoffs of the purchase, this exhibition catalogue, a travelling exhibition of some of these photographs, teaching slide kits of the images, and workshop with these photographers, aim to link the work of recent photographers with the strong tradition of Canadian photography as an form. Few major exhibitions in Canada concentrate exclusively on photography. Exposure: Canadian Contemporary Photographers[156], a catalogue accompanying this travelling exhibition organized, and circulated by the Art Gallery of Ontario and Five Manitoba Photographers[157], an exhibition of the Winnipeg Art Gallery are good examples of a relatively new exhibiting trend.

Publications of the photographer's work, not the exhibition per se, is still the usual vehicle of expression for the Canadian photographer. Yousuf Karsh, well-known portraitist and photographer has published numerous photographic works since the 1940s - "Faces of Destiny" (1947), "Portraits of Greatness" (1959), "Karsh, Portfolio" (1967) etc. and recently Karsh Canadians[158] and Karsh Portraits[159]. His portraits display incredible technical quality, wide tonal range and exciting lighting techniques. Between Friends/Entre Amis[160], published by the National Film Board, contains photographs by thirty-two Canadian photographers, commissioned to report and interpret the nature of the life, the people and the land in the area of the Canada-United States border. The Oxford Canadian Pictorial Series attempts, in each book, to capture the various contrasts that exist within a region. Chinook Country: Alberta South[161] by Bill Simpkins, for example, juxtaposes the plains and farmlands and the Badlands, the Indian's native traditions and the modern methods of harvesting, the vastness of the scenic wilderness and the civilized progress of modern cities and oil fields.

North American Indian and Eskimo Art

Recent books on North American Indian art provide aesthetic analyses and appreciations of cultural forms. As such, they are a far cry from the curious

anthropological studies so typical of the past. Kwakiutl Art[162] by Audry Hawthorn, one of the earliest authorities on these people's arts and crafts, concentrates on the presentation of objects that can be viewed as representative. By describing the "setting" of Kwakiult art, the meaning of their crafts, their purpose in various ceremonies, and their integration of ordinary usage, religious belief and personal value, Hawthorn provides an understanding of the symbolic values of totem poles, masks, bags, boxes, and graphics. Northwest Coast Indian Art: An Analysis of Form[163] defines how different degrees of realism are achieved in abstract forms, describes the elements of Indian art, - form, line, colour, and texture, and explains how the principles of form and organization order these elements. In Looking at Indian Art of the Northwest Coast[164] Hilary Stewart, in contrast to Bill Holm, analyses directly the design motifs of animals, fish, insects, the sun and moon and interprets the basic characteristics of regional and cultural styles. This approach is followed in another book by Hilary Stewart, Robert Davidson: Haida Printmaker[165] where she explains the iconography of Davidson's prints, and the transformation of a symbolic language into a highly stylized form. Indian Artists at Work[166] by Ulli Steltzer takes the process of analysis one step further by photographing numerous Indian artists from British Columbia with their work in various stages of creation. Quotations accompany many of the photographs, relating how legends, traditions, life and nature are inspirations for carving, weaving, and metalwork. Descriptions of major collections of Northwest Coast Indian art have also been published recently, such as Northwest Coast Indian Artifacts from the H.R. MacMillan Collections[167] and Indian Masterpieces from the Walter and Marianne Koerner Collection[168]. Northwest Coast Indian art, as noted above, has received the most attention from art historians in recent years. An interesting exception is Traditions Decoratives /Micmac & Malliseet Decorative Tradition[169], a catalogue based on an exhibition of Malliseet and Micmac decorative arts from the New Brunswick Museum. The catalogue demonstrates the evolution of native arts in the decorative items of these two Indian tribes, from items fabricated to serve Indian needs to those created for sale for the white man and shows the cultural transitions experienced by these tribes in the nineteenth century.

Recent Eskimo art publications, consider the art of the contemporary well respected Eskimo art. In the introduction to Dorset 80[170], the creativity of the Eskimo artist and his valuable individuality is explained:

> The artists whose work are illustrated in this book have taken us beyond the visual statement of an ancient people. Their art is based on cultural values that fed from deep roots, but the emphasis is on a personal creative expression which maintains a perfect balance between tradition and changing times...the prints are as varied as the artists themselves.

The People Within/Les gens de l'interieur[171], in the same way, looks at the works of eight individual Eskimo artists, Luke Anguhalluq, Simon Tookoome, Tuna Iquliq, Luke Iksiktaaryuk, Janet Kigusiuq, Ruth Annaqtuusi, Ruby Angrna'naaq and Jessie Oonark. The essays that accompany the catalogue of art works place the artists within the history of the Baker Lake settlement and let the artists speak for themselves, in expressing their concerns about being Eskimo in a fast changing society. The essay "The Art of Baker Lake" by Helga Goetz, head of the Eskimo Art Section of the Department of Indian and Northern Affairs, discusses each artist's individual stylistic traits. The catalogue The Inuit Print/L'estampe inuit[172], accompanying the travelling exhibition of the National Museum of Man also has interesting essays by Helga Goetz, which

points out the particular influences or stylistic traits of different centres of Inuit art. In addition, the annotations that accompany each print with the size, medium, print catalogue number, the name of the artist who created the original image, the printmaker, and a listing of related works are invaluable to the scholar of Inuit art. The Eskimo artist, now treated with admiration, finally speaks for himself. Pictures Out of My Life[173] is the story of Pitseolak's life as recorded by Dorothy Eber, accompanied by drawings, many of which she did, to illustrate what she was talking about. Her comments on her early life, the changes in life style of the Eskimo, and the recognition of her artistic ability provide valuable insights into the life and art of the Eskimo artist.

The Future

Canadian art publications have developed along with the growth of Canada. Russell Harper's analysis of the history of painting in Canada also applies to the history of art book publishing.

> Painting in Canada has mirrored a northern people's growth during three centuries of evolution from colony to nationhood. It shows how a highly sophisticated European culture has been imported into and adapted for the New World. It is thus a demonstration of how people will struggle to achieve a sense of identity. Painting, like music, writing, and the other arts has been woven into and become an element of Canadian society in evolution.[174]

The future looks bright for Canadian art publications. The scholar's identification of the arts in Canada has evolved into an important element of Canadian society. Recent theses suggest a serious and sophisticated approach and scholarship is increasing in this field. Up until the 1970s no more than sixteen master theses on Canadian art were produced, mostly in architecture and painting, and primarily from the University of Toronto, McGill University, and Université de Montréal. Between 1970 and 1975 some thirty five more appeared. Between 1975 and 1980 the amount increased substantially to more than sixty master theses representing all fields and many Canadian universities. To-day all of Canadian art history, -architecture, painting, sculpture, graphic arts, photography, decorative arts, and native arts - is worthy of study, and research is emanating from universities across the country, -Concordia University, Dalhousie University, McMaster University, Simon Fraser University, Université de Montréal, Université Laval, University of Calgary, University of British Columbia, University of Victoria and University of Toronto.[175] There is every indication that these new centres of Canadian art research will continue to provide strong research into the arts of Canada.

TABLE 1. Type of Publication

Library of Congress content category	commercial publication	museum publication	university publication	association publication	Total
NA (Architecture)	22	8	8	7	45
NB (Sculpture)	9	17	-	2	28
NC (Drawing)	58	21	2	-	81
ND (Painting)	102	159	10	3	274
NE (Graphic arts)	3	7	-	-	10
NK (Decorative arts)	24	5	2	5	36
TR (Photography)	15	11	3	2	31
E99 (Inuit art)	5	12	1	3	21
E78,E98,E99 (North American Indian art)	19	15	2	3	39
Total	257	255	28	25	565
Per cent of total	45.5	45.1	5	4.4	100

TABLE 2. Language of Publication

Library of Congress content category	Language of Publication				
	English	French	Bilingual	Trilingual	Total
NA (Architecture)	32	11	2	-	45
NB (Sculpture)	14	6	8	-	28
NC (Drawing)	58	17	6	-	81
ND (Painting)	185	51	38	-	274
NE (Graphic arts)	8	2	-	-	10
NK (Decorative arts)	29	5	2	-	36
TR (Photography)	25	-	6	-	31
E99 (Inuit art)	15	-	4	2	21
E78, E98, E99 (North American Indian art)	30	4	4	1	39
Total	396	96	70	3	565
Per cent of total	70	17	12.5	.5	100

TABLE 3. Publishing Output

Library of Congress content category	Number of Titles						Total	
	1975	1976	1977	1978	1979	1980	Titles	Per Cent of Total
NA (Architecture)	8	5	12	11	5	4	45	8
NB (Sculpture)	8	3	1	7	6	3	28	5
NC (Drawing)	12	7	17	19	15	11	81	14.3
ND (Painting)	41	53	41	59	39	41	274	48.5
NE (Graphic arts)	3	-	2	3	-	2	10	1.8
NK (Decorative arts)	7	4	5	10	7	3	36	6.4
TR (Photography)	5	1	3	9	8	5	31	5.5
E99 (Inuit art)	1	1	7	7	4	1	21	3.7
E78, E98, E99 (North American Indian art)	5	3	6	9	13	3	39	6.9
Total	90	77	94	134	97	73	565	
Per cent of total	15.9	13.6	16.6	23.7	17.2	12.9	100	100

TABLE 4. Place of Publication

	Library of Congress Content Category												
	NA	NB	NC	ND	NE	NK	TR	E99	E78, E98,E9?	Total		Per cent of total	
Toronto	8	6	27	63	4	15	15	2	6	146	254	25.8	44.9
Other Ontario	8	6	17	50	2	9	5	4	7	108		19.1	
Montreal	10	4	16	52	1	5	2	1	5	96	147	17	26
Other Quebec	9	4	2	33	-	1	1	1	-	51		9	
Nova Scotia	3	-	3	8	1	2	1	-	-	18		3.2	
New Brunswick	-	-	2	3	-	1	1	-	2	9		1.6	
Newfoundland	-	-	2	-	-	-	1	-	-	3		.5	
Manitoba	2	2	3	8	1	-	2	9	2	29		5.1	
Saskatchewan	1	3	-	10	-	-	-	-	3	17		3	
Alberta	-	2	4	18	-	2	3	1	1	31		5.5	
British Columbia	4	1	5	29	1	1	-	2	13	56		9.9	
North West Territories	-	-	-	-	-	-	-	1	-	1		.2	
Total	45	28	81	274	10	36	31	21	39	565		100	

TABLE 5: Content Category

Content	Library of Congress Content Category												
	NA	NB	NC	ND	NE	NK	TR	E99	(E78,E98,E99)	Total		Per cent of total	
biography													
19th century	1	1		19	1		3			25	268	4.4	47.4
20th century	4	18	53	149	5	1	7	4	2	243		43	
collective biography													
19th century				2						2	18	.4	3.2
20th century		1	3	10			2			16		2.8	
autobiography													
19th century				1				1		2	19	.4	3.4
20th century				9				8		17		3	
local history													
19th century	1									1		.2	
20th century	10	1	1			1	1			14	27	2.5	4.8
19th/20th century	12									12		2.1	
regional/provincial history													
19th century	5		1	5		9	2		4	26		4.6	
20th century	1	4	6	13	1	5	3	5	6	44	100	7.8	17.7
19th/20th century	9					9		1	11	30		5.3	
national history													
19th century				17	1	5	3	1	5	32		5.7	
20th century	1	3	17	43	2	2	5	1	5	79	121	14	21.5
19th/20th century						3	1		6	10		1.8	
essays/proceedings	1			6		1	4			12		2.1	
Total	45	28	81	274	10	36	31	21	39	565		100	
Per cent of total	8	5	143	48.5	1.8	6.4	5.5	3.7	6.9			100	

TABLE 6. Livres d'Artistes/Limited Editions

Library of Congress content category	Number of Titles						Language of Books			Place of Publication		
	1975	1976	1977	1978	1979	1980	French	English	Bilingual	Ontario	Quebec	Other
NE (Graphic Arts)	9	13	7	12	10	7	32	23	2	21	37	1
Total	58						58			58		

Footnotes

1. Samuel Champlain, The Founding of Quebec 1608. From the "Voyages" of Samuel de Champlain, (Boston: Directors of the Old South Work, 1898).

2. Jacques Philippe Cornut, Iac Cornvti medici parisiensis canadensivm plantarvm, aliarumque aendum editarum historia. Cui adiectum est ad calcem Enchiridion botanicvm. Parisios locis nascuntor. Parisiis, Venundantur apud Simonem le Moyne, v a Iacobea. M.D.C. XXXV. Cum privilegio regis.

3. Jean de Brébeuf, The Travels and Sufferings of Father Jean de Brébeuf among The Hurons of Canada as described by Himself, Edited and translated from the French and Latin by Theodore Besterman (London: Golden Cockerel,1648).

4. "Death of Louis XVI," Quebec Magazine 2: 166, April, 1793.

5. The Nova-Scotia Calender or an Almanack for 1776. Printed at Halifax, Nova Scotia, by Anthony Henry, 1775.

6. Philip Toosey, A CATALOGUE,/of the valuable Household Furniture/ LIVE AND DEAD STOCK, Hay, Corn, Carriages, and/ Implements of Husbandry of the Rev.d Philip Toosey. / To be SOLD by AUCTION, by John Jones, Auc.& Broker/ AT SANS-BRUIT FARM, on MONDAY, April 16th.../...Condition of Sale as usual./ (1797)

7. Richard Short, Views of Quebec (London: Thomas Jefferys, 1761)

8. Hervy Smith, Six Views of the Most Remarkable Places of the Gulf and River of St. Lawrence (London: Thomas Jefferys, 1760).

9. George Heriot, Travels through the Canadas, containing a Description of the Picturesque Scenery on Some of the Rivers and Lakes, with an account of the Productions, Commerce and Inhabitants of those Provinces. To which is subjoined a comparative view of the Indian Nations of North and South America (London: R. Phillips, 1801).

10. James Pattison Cockburn, Views of Quebec and Niagara (London: Ackermann,18 ?).

11. George Bourne, Picture of Quebec (Quebec: D. and J. Smillie, 1829); 2nd ed. (New York: Bourne, 1830); 2nd ed. rev. and cor. (Quebec: P. and W. Ruthuen, 1831).

12. James MacPherson Lemoine, L'Album du touriste (Quebec: A. Coté, 1872).

13. Marquis de Lorne, Canadian Pictures (London: Religious Tracts Society,1885).

14. See Concordia University, Art Index to Nineteenth Century Periodicals (Montreal: Concordia University, 1981), for articles on art and architecture in Canada in selected nineteenth century Canadian periodicals.

15. Paul Kane, Catalogue of Sketches of Indians, and Indian Chiefs, Landscapes, Dances, Costumes, etc. etc(Toronto: Scobie and Balfour, 1848).

16. William Notman, Photographic Selections (Montreal: W. Notman, 1863); William Notman, Notman's Photographic Selections, second series (Montreal: W. Notman, 1865).

17. Joseph Légaré, Catalogue of the Quebec Gallery of Paintings, Engravings, etc., the Property of Jos. Légaré (Quebec, 1852).

18. John Wilson Bengough, A Caricature History of Canadian Politics (Toronto: Grip Printing and Publishing Co., 1886).

19. John Wilson Bengough, Grip's Cartoons (Toronto: Roger and Larminie, 1875).

20. John Wilson Bengough, The Up-To-Date Primer; A First Book of Lessons for Little Political Economists (Toronto: Funk and Wagnalls, 1896).

21. Canada; An Encyclopedia of the Country, edited by J. Castell Hopkins (Toronto: Linscott Publishing Co., 1894), vol. 4. pp. 347-412.

22. John Wycliffe Lowes Forster, Under the Studio Light; Leaves from a Portrait Painter's Sketch Book (Toronto: Macmillan, 1928) is one of the earliest autobiographies by a Canadian artist. The following year Napoleon Bourassa published his autobiographical notes, Lettres d'un artiste canadien: N. Bourassa (Bourges, Belgium: Desclée de Brouwer, 1929).

23. John Wycliffe Lowes Forster, "The Influence of the French School upon Recent Art," Canadian Magazine of Politics Science and Literature I no.8 (October 1893), 638-641.

24. John Wycliffe Lowes Forster, "Art and Artists in Ontario," Canada; An Encyclopedia of the Country, edited by J. Castell Hopkins (Toronto: Linscott Publishing Co., 1894), p.352.

25. Ibid.

26. "Canadian Art, Music and Sculpture - Editor's Note", Canada: An Encyclopedia of the Country, edited by J. Castell Hopkins (Toronto: Linscott Publishing Co., 1894), p.398. Quebec had 1065 art students and Ontario 875 art students and 34 teachers in 1894.

27. Ebenezer Forsyth Blackie Johnston, "Painting and Sculpture in Canada," Canada and Its Provinces; A History of the Canadian People and their Institutions by One Hundred Associates, edited by Adam Shortt and Arthur G. Doughty (Toronto: Glasgow, Brook and Co., 1914), vol XII, pp.593-640.

28. Percy Erskine Nobbs, "Canadian Architecture", Canada and Its Provinces, pp. 665-675.

29. Ibid, p.675

30. Edmund Robert Hunter, MacDonald: A Biography and Catalogue of His Work. (Toronto: Ryerson, 1949), p.2.

31. Albert Robson, Canadian Landscape Painters (Toronto: Ryerson,1932),p.11

32. William Colgate, Canadian Art; Its Origin and Development (Toronto: Ryerson, 1943), pp.IX-X.

33. Robson, p.13

34. Colgate, p.255.

35. Percy Erskine Nobbs, "Architecture in Canada", Journal of the Royal Institute of British Architects S.3,XXXI (1924), 199-211, 238-250 and "Present Tendencies Affecting Architecture in Canada," Journal of the Royal Architectural Institute of Canada VII (July, September and November 1930).

36. Douglas G.W. McRae, The Fine Arts in Canada (Toronto: Macmillan, 1925).

37. Newton McFaul McTavish, The Fine Arts in Canada (Toronto: Macmillan, 1939).

38. Melvin Hammond, Painting and Sculpture in Canada (Toronto: Ryerson, 1930).

39. Graham McInnes, A Short History of Canadian Art (Toronto:Macmillan,1939).

40. The Year Book of Canadian Art; Literature, Architecture, Music, Painting, Sculpture, compiled by the Arts and Letters Club of Toronto. (Toronto: Dent, 1915).

41. Yearbook of the Arts in Canada 1928/29-36. Edited by Betram Brooker. (Toronto: Macmillan, 1929-1936).

42. Frank Pentland Chambers, The History of Taste; An Account of the Revolutions of Art Criticism and Theory in Europe (New York: Columbia University Press, 1932).

43. Walter Halsey Abell, Representation and Form: A Study of Aesthetic Values in Representational Art (New York: Scribner's,1936).

44. Percy Erskine Nobbs, Design: A Treatise on the Discovery of Form (London: Oxford University Press, 1937).

45. Ramsay Traquair, The Old Architecture of Quebec; A Study of the Buildings erected in New France from the Earliest Explorers to the Middle of the Nineteenth Century (Toronto: Macmillan, 1947). The research for this book was facilitated by the primary data collected by the Commission des monuments historiques de la Province de Québec established in 1922. The Commission published two classic studies by Pierre-Georges Roy, Les vieilles églises de la province de Québec 1647-1800 (Québec. Commission des monuments historiques de la province de Québec, 1925) and Vieux manoirs, vieilles maisons (Quebec: Commission des monuments historiques de la province de Québec,1927).

46. Ramsay Traquair and Charles Marius Barbeau, The Church of Sainte Famille, Island of Orleans, Quebec (Montreal: McGill University Publications, Series 13 (Art and Architecture) no.13, 1926), The Church of St. François de Sales, Island of Orleans, Quebec (Montreal: McGill University Publications, series 13, (Art and Architecture), no.14, 1929), The Church of Saint Jean, Island of Orleans, Quebec (Montreal: McGill University, series 13, (Art and Architecture), no.23, 1929) and The Church of Saint Pierre, Island of Orleans Quebec (Montreal: McGill University Publications, series 13, (Art and Architecture), no.22, 1929).

47. Tate Gallery, A Century of Canadian Art; Catalogue (London: Tate Gallery, 1934).

48. Paris. Societé d'Editions Geographiques, Maritimes et Coloniales, Catalogue Illustré (Paris, 1929). The excellent documentation and scholarly research that resulted in this exhibition is also apparent in a book published the following year, Antoine Roy, Les lettres, les sciences et les arts au Canada sous le régime français: essai de contribution à l'histoire de la civilisation canadienne (Paris: Jouve, 1930). Both the exhibition catalogue and Roy's historical study provide convincing objective evidence of the important influence of French civilization on Canada's cultural development.

49. Charles Marius Barbeau, Folk Songs of Old Quebec, song translations by Regina Lenore Shoolman; illustrations by Arthur Lismer (Ottawa: National Museum, Bulletin 75, Anthropological Series no. 16, 1935).

50. Charles Marius Barbeau, Indian Days in the Canadian Rockies; illustrations by W. Langdon Kihn (Toronto: Macmillan, 1923).

51. Charles Marius Barbeau, "French Survival in Canada", Journal of the Washington Academy of Sciences 23 no.8 (August 15, 1933), 365-378.

52. Charles Marius Barbeau, Cornelius Krieghoff (Toronto: Ryerson,1948).

53. Charles Marius Barbeau, Côté, the Wood Carver (Toronto: Ryerson, 1943).

54. Charles Marius Barbeau, Louis Jobin Statuaire (Montreal: Beauchemin, 1968).

55. Charles Marius Barbeau, "Potiers canadiens," Société Royal du Canada. Mémoires S.3 XXV (1941), 13-21.

56. Charles Marius Barbeau, Saintes artisanes (Montreal: Fides, 1944).

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Popular religious images: a many-faceted subject which could benefit from an automated approach

by

Fr. Michel Albaric, Bibliotheque du Saulchoir, Paris

Small religious pictures, the industrial production of which developed in the 19th century, have until recent years escaped the attention of all but a few collectors and researchers (1). The bibliography on the subject is small (2), and methods of classification and analysis are still tentative (3). The object of this paper is to attempt a description and definition of this subject, to emphasise its complexities, and to offer a preliminary outline of a format suitable for automated information techniques in the light of work undertaken at the Bibliotheque Nationale and at the Bibliotheque du Saulchoir in Paris.

Towards a description and definition (4)

1. Format

The pictures can be found joined together in complete sheets of sometimes more than forty pictures (in this format they have been deposited in the legal deposit libraries in France), or as single items in private collections. Like postage stamps they were issued in sheets to be sold individually. Single pictures might be kept in a mass book, a book of devotions, or a folder. The largest example in the collection of the Bibliotheque du Saulchoir measures 118mm x 162mm. The Bibliotheque du Saulchoir also has in its collection single, folded items of several pages, yet thin enough not to cause a book to gape open when inserted in it. At the end of the 19th century, publishers produced pictures, relating to first Communions in particular, which by ingenious folding and glueing gave added depth and dimension to their subjects.

2. Material

The pictures are mostly printed on light Bristol board, but there are several on paper, card, rhodoide or other synthetic materials, and on vellum. Pictures on fabrics (silk, taffeta, moire, percaline, etc), and on glass and metal, have not been included in the collection of the Bibliotheque du Saulchoir.

3. Subject-matter

Any study of pictures of this type must also acknowledge the existence of items which do not carry any imagery at all. This

may seem paradoxical, but experience has revealed a transition from simple, undecorated texts to true images. Here is an example of such a transitional series, all of the same size:

- a sheet of pink, printed paper carrying the simple text of a prayer by the abbé Perreyve to the Virgin
- a sheet of stiffened paper with the same prayer and some decoration (ornate letters and a border)
- a sheet carrying on the left a picture of Notre Dame de Lourdes, and on the right, abbé Perreyve's prayer
- a folded sheet with, on the front, the picture of Notre Dame des Lourdes, inside, the Litany of the Virgin and other pious invocations, and on the back, abbé Perreyve's prayer.

There are four further types of popular icon which require special mention:

- Hand-drawn or hand-coloured pictures, often masterpieces of the arts of the miniature and of illumination. These are frequently the work of recluses, and they completely evade the legal deposit system.
- Pictures of a type which we at the Saulchoir call 'pious herbaria'. Onto a light Bristol board are stuck pressed and dried flowers or petals. These items mostly emanate from monasteries sited in the holy places of Christendom.
- Relic pictures to which are attached small pieces of cloth or splinters of wood with the inscription 'touched by a saint', etc.
- Mementoes, or illustrated prayers for the dead, produced on the occasion of a death. These images are made by funeral parlours at the request of the family. They consist of a picture of the deceased, a short biographical note, and pious texts, including words and thoughts of the deceased.

4. Usage

In addition to those pictures which have been produced as inexpensive icons for personal devotions, there exists much

closely-related imagery which does not, however, serve a primarily or exclusively religious purpose. This category includes pictures used for publicity (e.g. an advertisement for a hotel on the reverse of a picture of the Virgin at Lourdes), and sometimes a catechizing role is added to a commercial function. The chocolate factory of la Trappe d'Aiguebelle produced a series of pictures which combine advertising with religious instruction (5). These are included in the collection of the Bibliotheque du Saulchoir, although New Year cards, announcements of births (etc), postcards, and calendars, are all excluded, even when their subject matter closely resembles that of the pious image proper, on account of the generally secular purpose they have been produced to serve. Also included, however, are announcements of baptism as distinct from announcements of birth, since the former have to do with a specific religious sacrament.

Finally, small printed items exist, illustrated with bouquets of flowers and bearing such inscriptions as 'a pledge of eternal friendship'. Though outwardly resembling pious images, the absence of any explicit religious aspect disqualifies these from inclusion in the Bibliotheque's collection.

These considerations lead us to the following as yet imperfect definition of these holy pictures, as follows:

A SPECIFICALLY RELIGIOUS DOCUMENT OF SMALL SIZE AND VOLUME CAPABLE OF INSERTION IN A BOOK

Further considerations

1. Production techniques

These artefacts are produced to meet popular demand. Each one costs very little, and yet it may be thoughtrelatively expensive. It sells for a few centimes, but a book whose price was calculated at the same rate per page would be a valuable collectors' item! Why is this? The holy pictures are made of high quality paper, or of some new and expensive synthetic material. Furthermore, printers have employed the very latest techniques to produce imagery of the highest quality - stencilled colour or carefully painted xylography, engraving, lithogravure

with the introduction of colour, photomechanical processes involving up to twelve colours, photography, and so on. They may also be embossed, stamped or cut or shaped, with lacy paper around the border or overall. A representative collection of two hundred or so could in itself illustrate two hundred years of the history of printing.

2. Iconology

The range of pictorial subjects is very wide and methods for describing them have not been perfected. The following categories may be considered:

- Monochrome or polychrome reproductions of masterpieces such as Leonardo's 'The Last Supper', Raphael's pictures of the Virgin, or Velazquez' 'Christ on the Cross'. These works have been widely diffused in reproduction, with popular icons playing a modest but significant part in the spread of artistic culture. A study could be made of the aesthetic and spiritual reasons which lie behind the selection of these works.

- Original works created specifically for reproduction as popular icons. In France, artists such as Azambre, Renault, and Fayet have worked almost exclusively for publishing houses (7). These technically accomplished, but often mawkish, commissioned works evolve in accordance with the taste of the clients and the instructions given by the Church or by religious communities. A 'physiology of religious taste' could be drawn up with reference to them.

- Ornamentation has an equally important role. There will often be floral decoration intended to 'illuminate' a pious text or maxim. The development of plant-derived decoration common to profane art can be followed through a series of forty-two holy pictures dating from 1881 to 1910 (8), all of them first Communion pictures on the theme of the Eucharist, with garlands. Up to 1900 the flowers and lettering derive from manuscript styles and the Gothic Revival. These gradually give way to a profusion of curling figures and arabesques inspired by Art Nouveau.

- Photography has also been employed. The series of photographs taken by Sister Céline, sister (secundum carnem) of Saint Theresa of the Infant Jesus (9), at the Carmelite convent of Lisieux, has been the source of numerous holy pictures. Over the last forty years, landscape photographs have been widely used, showing a growth of feeling for nature.

These categories are well defined, but there are intermediary categories; famous works of art may be 'touched up', with a halo redrawn or decoration altered, for example. Such alteration may be taken further by the throwing of some detail into higher relief. There is therefore a movement from the great work of art to a popular icon, through various processes, the study of which would lead to a greater understanding of the artists' techniques for obtaining particular aesthetic, psychological, or religious effects.

3. Usage

Pictures help structure the intelligence, within the conscious as within the unconscious mind. Perception is total before it is analytical; it is open to impression. The impression will differ according to the age and development of the perceiver but, prior to any such development, before a child can read, his mind will have been stimulated by images. The 'archaeology' of the spirit is not made up of things read so much as of things seen. Holy pictures play an important role in the archaeology of the religious mind. Awareness and appreciation of visual forms touches on the very foundations of religious attitudes to such a degree that psychological analysis of the image could further our understanding of certain attitudes in adults. The role of pictorial representation in mystic vision is also an area for study (10). A collection of holy pictures can therefore be of use in studying the psychology of religion.

To give one small example. Children are given pictures of the infant Jesus, a chubby and curly-haired little baby, happy, smiling and obedient, kind to his little friends, a picture small enough to keep in a tabernacle.... The first picture of Christ that we receive thus consists of infant sentimentality which may encourage two extreme reactions: a regression in one's religious attitudes, or a complete rejection of all spiritual

thought processes. For such pictures in no way illustrate the theological meaning of the Incarnation (11).

Thus an important factor in an analysis of these artefacts is the consideration of their uses and of those who use them. The perforated sheets of holy pictures deposited in the national libraries cannot help with such an analysis, but single pictures from private collections, chosen, purchased, contemplated, and used by individuals, can help if they can be studied in this context. First Communion pictures, for example, will be seen to have an added dimension when details of place, date, and name have been inscribed on the front, useful information in forming a sociology of the religious public. This work can only be undertaken with the help of a large collection (12).

4. Religious doctrine

Holy pictures can depict scenes from the life of Christ, especially his childhood and Passion. Sometimes they illustrate parables, but other evangelical scenes are rare. They may also illustrate a doctrine; the Eucharist, the Trinity, or the holy life. They are normally accompanied by a text, a verse from the Bible, a saying from the Saints or the Holy Fathers, a religious writer's thoughts, or various prayers. When taken together these factors have a theological significance which should be revealed. The image of a saint conveys the artist's ideas of sainthood; an evangelical scene from the life of Christ is already an exegesis. This picture language, though not rational, cannot be neutral. The doctrine illustrated or signified can be studied if only as a vulgarisation of some learned or academic theological matter (13). These pictures can be as useful in the study of popular religion and theology as in the history of art.

As regards the Faith, the holy picture has a teaching role: a good many people may owe what religious knowledge they have to holy pictures.

Some suggestions for an automated approach

The many facets of these pictures cannot be mastered other than by an automated approach. A descriptive format should include

the following fields:

1 PICTURE

- Artist's name
- Description of subject

2 TEXT

- Description of subject
- Opening phrase of maxim or prayer
- Author or source

3 BIBLIOGRAPHICAL DESCRIPTION

- Place of printing
- Date of publication (legal deposit, imprimatur)
- Serial number

4 PHYSICAL DESCRIPTION

- Format (height and width)
- Material
- Method of reproduction
- Manufacturing process
- Colour(s)
- Number of pages

5 USE

- Name of user/owner
- Date
- Place
- Circumstances
- Opening words of text

6 CLASS- OR SHELF-MARK

Both front and back of the item may have to be taken into account. The choice of descriptive terms may cause problems in some of the fields, e.g. would it suffice to describe a material as (a) paper or card , (b) synthetic material, or (c) vellum? Similar problems would have to be resolved in the description of printing processes. But the greatest problems must be expected in the 'picture' field, as the symbolism involved can be so profuse, and a thesaurus for its description has not been worked out (14).

As the conservers of our country's heritage, we owe it to future generations to collect and organize these artefacts; their importance to the history of popular culture and to the sociology of religion should preserve them from neglect.

NOTES

(1) Paris, Bibliothèque Nationale, Département des Estampes (Mme Catherine Rosenbaum) - Paris, Bibliothèque du Saulchoir (environ 70.000 documents) (Mme Monique Sellier) - Québec, Université Laval (45.000 documents).

(2) FERRAND (Louis) MAGNAC (Edmond).- Guide bibliographique de l'imagerie populaire...- Auxerre : Impr. Moderne, 1956.- VI-40 p. ; pl., 28 cm. - OTTEN-TUERLINCKX (Pascale).- Le Petite image de piété à Paris 1845-1914, sources iconographiques.- Mémoire présenté pour l'obtention du grade de licenciée en Archéologie et Histoire de l'Art, Université Libre de Bruxelles, Faculté de Philosophie et Lettres, 1979-1980.- 2 f. n.ch., V-149 f. ; 30 cm.- (Bibliographie) - LESSARD (Pierre).- Les Petites images dévotes. Leur utilisation traditionnelle au Québec.- Québec : Presses de l'Université Laval, 1981.- 175 p.

(3) PIROTTE (Jean).- Les images de dévotion, témoin de la mentalité d'une époque, 1840-1965 in Revue d'histoire de la spiritualité.- Paris, 1974 - La Religion populaire.- Colloque CNRS n° 576.- Octobre 1977.

(4) SELLIER (Monique).- La Collection d'"images pieuses" de la Bibliothèque du Saulchoir.- Communication au colloque de "l'Association pour l'histoire religieuse contemporaine".- Septembre 1978.- manuscrit (bibliothque du Saulchoir).

(5) POTEL (Julien).- Religion et publicité.- Paris : Le Cerf, 1981.- 165 p. 19 cm.

(6) FLOBERT (Laure-Paul).- Le Billet de naissance et ses originalités in Le Vieux Papier, novembre 1908. - LERCH (Dominique).- Culture populaire, culture savante : un notaire et les lettres de baptême (Göttelbriefe) à Strasbourg au XVIIIème siècle in Revue d'Alsace, n° 105, 1979.

(7) La Bibliothèque du Saulchoir possède près de deux cents dessins originaux exécutés pour les publications de la Maison Desgodets-Lorthioir à Paris (1843-1980).

(8) Exposition. Musée National des Arts et Traditions populaires, 1979-1980 .- Religion et traditions populaires, cf. n° 660, notice de Monique Sellier

(9) FRANCOIS de SAINTE-MARIE, ocd.- Visages de Thérèse de Lisieux, introduction et notes.- Lisieux : Office central de Lisieux,.1961.- 2 vol.

(10) André Chastel a tenté l'analyse des visions de Ste Catherine de Sienne à partir des oeuvres peintes qu'elle a pu voir. Conférence donnée à l'Association des Amis de la Bibliothèque du Saulchoir, le 4 mars 1980.

(11) ALBARIC (Michel).- Jésus dans l'imagerie pieuse de 1860 à 1960 in Jésus ? n° 8, sept. 1975.

(12) On pourrait par exemple tenter l'analyse du thème "catholicisme et nationalisme français pendant les deux guerres mondiales" à partir des memento des morts pour la France.

(13) ALBARIC (Michel).- Iconographie religieuse et théologie populaire in Bulletin d'information de l'ADEBD, mai 1979, n° 15, p. 35.
- cf. sup., note 8 ; p. 270.

(14) LEVY (Francis).- Le Traitement automatisé de l'image...- Paris : Documentation française, 1977.- 480 p. : ill. ; 31 cm.

(English version by Ian Sheridan and Philip Pacey)

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ACAP'ART, a co-operative automated catalogue of art and archaeology journals held in the art libraries of Paris and the Paris area

by

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Meeting
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AGAP'ART was conceived on the 2nd March 1978, during an information day on data banks and data bases in the history of art and archaeology. The day was organised by the Bibliothèque d'Art et d'Archéologie at the Institut d'Art, Paris, and brought together academics, art historians, librarians, and museum curators. We were attempting to define how computer science had helped our discipline, and what help may be expected from it in the future. At the end of my opening talk (1), I proposed to my colleagues from the art libraries in Paris that we make a cooperative, automated catalogue of our journals. They accepted with such alacrity that we were able to hold the first AGAP'ART meeting a fortnight later!

1 Principal Features

AGAP'ART is the thirteenth cooperative catalogue of journals based on the AGAPE system (Application de la Gestion Automatisée aux Périodiques), recommended by the Ministry of Universities in 1976. The libraries wishing to take part are responsible for completing the data sheets, but the costs of transferring the data onto punch cards, the computer processing, print-out, and the provision of terminals are undertaken by the Computer Service of the Ministry (2). Hard copy or microfiche copies of the catalogues are then normally produced, but information searches and updating can be performed on-line.

AGAP'ART is both a thematic catalogue and a location list for the Paris region.

a) Location list

It brings together the collections of the main institutions in Paris and the surrounding region which possess journals on the history of art and archaeology, without regard to their administrative structure (one exception is the Bibliothèque Nationale, which is preparing its own automated system).

Those taking part include: the university libraries, together with their Institute libraries (e.g. the Bibliothèque d'Art et d'Archéologie, Sainte Genevieve, on account of its Scandinavian collections, Nanterre, Vincennes/Saint Denis), research libraries (the libraries of the Collège de France), as well as municipal libraries (the Bibliothèque Forney, the Bibliothèque Municipale de Versailles), private libraries (the library of the Institut Catholique), and all libraries specialising in the history of art (Bibliotheques de la Réunion des Musées Nationaux, the libraries of the Ecole du Louvre, Ecole Nationale des Beaux-Arts, the

Arts Décoratifs, the Musée National d'Art Moderne in the Pompidou Centre, the Monuments Historiques, the Musée de l'Armée, the Musée Guimet, the Musée des Antiquités Nationales). And we are negotiating with some small, highly specialised centres which are sometimes the only source for certain journals, and whose participation will enrich AGAP'ART (e.g. the Centre de Documentation du Costume, etc).

b) Thematic catalogue

Our subjects are the history of art and archaeology. At our first meeting we debated whether to limit ourselves to certain disciplines or not. We finally decided to include everything except music and ethnography.

AGAP'ART gives the title of each journal (with affiliated titles where necessary) and the holdings of each library. The titles can be brought together in response to a subject request. The subject arrangement, developed over two joint working sessions, and exploiting all the possibilities offered by the AGAPE system, is the chief original feature of AGAP'ART. It will give art historians a new source guide, as we are not aware of any specialised bibliographies of history of art and archaeology journals before the start of the twentieth century. To keep this description brief, further details are appended in a note (3).

AGAP'ART can therefore answer questions about titles (e.g. in which Paris library can I find such-and-such a number of a certain journal?) or about subjects (e.g. what journal titles do you have on medieval European glassware, and in which library can I find them?)

2 Working method and progress to date

a) From 1978 to 1981

The Bibliothèque d'Art et d'Archéologie (B.A.A.) has played the dominant role in developing AGAP'ART, partly by virtue of initiating it, but also because it has one of the largest collections of art and archaeology periodicals - approximately 5,000 titles.

First of all we had to arrive at a way of organising the necessary work. At the B.A.A., Monique Sevin, the librarian, accepted responsibility for the new work, in addition to her other duties, with the support of Mme. Catherine Limousin who is responsible for the periodicals service. They first prepared the ground by adapting the AGAPE system's general procedures manual to the needs of AGAP'ART: they produced clear

instructions with summaries for the drawing-up of the input sheets, and they worked out the subject classification mentioned above. Their proposals were then discussed in a series of meetings with the libraries involved.

At the same time, the B.A.A. filled in input sheets for its own journals, in alphabetical order by title. At first the extra work posed staffing problems for all the libraries involved, since no additional posts had been created to meet the new requirements. This meant that work was slow in getting off the ground. But in November 1978, and again in November 1980, special grants enabled the B.A.A. to recruit students on vacation work to complete input sheets and assist those libraries most in need.

In May 1979 the list of the B.A.A.'s journals, starting with the letter 'A' (1,540 entries with cross-references) was distributed to the other libraries, who then produced their own data entries (simplified and giving details of holdings only in the case of journals already held by the B.A.A.; complete, original entries for those not held by the B.A.A.).

By the end of 1981 AGAP'ART comprised 7,700 input entries; 5,153 in all for the B.A.A., except for updating of new subscriptions and recent supplements, and 2,617 for the other libraries taking part, covering journal titles from 'A' to 'L' inclusive.

b) Since 1982

Progress on AGAP'ART was slightly delayed in January 1982 by changes in the structure of the Ministry of National Education. In fact, certain university libraries had already started producing cooperative automated catalogues of their journal holdings by a different system to that of AGAPE, and there was also the Bibliothèque Nationale's I.P.P.E.C. list (Permanent List of Current Foreign Periodicals). The Ministry of National Education has therefore endeavoured to bring all this work together, hoping to encourage the merging and intercommunication of the different lists. In conjunction with the Ministry of Culture, it has been studying a new system in recent months, one which will unite all the existing catalogues and lead to a national cooperative catalogue of serial publications. This catalogue will follow the standard files of the I.S.D.S. (International Serials Data System) set up within the UNISIST programme of UNESCO. The new software is now ready; the procedure manuals, update information, and new input sheets will appear shortly. Everything is now ready for French libraries to put together at last a national data base of periodical locations in France.

We hope to complete our work on AGAP'ART in a few months' time. We are very pleased to have created, step by step, an information tool which will open up access to primary documents in the Paris area (it has already been of great service to inter-library loans and in giving advice to readers). We hope that the new arrangements in the Ministry of National Education will allow us, one day, to extend the scope of AGAP'ART so that it can include the holdings, not just of a region, but of the nation.

FOOTNOTES

1. 'Journée d'information. Bases et banques de données dans le domaine de l'histoire de l'art et de l'archéologie, le jeudi 2 mars 1978'. Bulletin de la D.I.C.A. vol.3 no. 4, April 1978, pp. 5-42

2. Ministère de l'Education nationale. D.B.M.I.S.T. Direction des Bibliothèques, des Musées, et de l'Information scientifique et technique, 3 - 5 boulevard Pasteur, 75015 Paris

3. Subject classification

The AGAPE system provides two subject fields of four digits, rather than one field of eight digits. We did not wish therefore to adopt UDC classification, for with only four digits there could not be sufficient refinement in the cataloguing. We therefore studied how best to use the system, and created our own classification as follows.

We had available on the input sheets 2 subjects fields of 4 digits each:

1 : | a | b | c | d | 2 : | e | f | g | h |

Only the first field required completion. We therefore gave it the main subject as follows:

a b = the subject chosen from a numerical list from 00 to 89, which we drew up ourselves, bringing together into nine broad subject categories the main themes met with in journals of art history and archaeology

c = time
d = place

} of the subjects discussed in the journal, following lists drawn up by ourselves from 0 to 9

As regards the second field, one may:

- not complete it
- complete it after the pattern of a b c d if the journal deals with a second subject
- make the place aspect more precise, in this case putting e = 9 to indicate that for f g h we are going to use UDC place auxiliaries up to three numbers. This allows us, for example, to answer such a question as 'Can you name all the journals devoted to nineteenth century Burgundian architecture?', but with only three numbers it does not permit the specifying of individual towns.

The fact remains that it is more difficult to determine the subject of a journal than of a book, especially when the journal is of a general character. Such journals are necessarily at a disadvantage compared to those which are more specialised.

4. Bibliothèque d'Art et d'Archéologie. Fondation Jacques DOUCET.
3 rue Michelet, 75272 PARIS CEDEX 06

English translation by Ian Sheridan

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IFLA Council 1982

Division: Special Libraries

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VISUAL RESOURCES: THE STATE OF THE ART

by

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Meeting
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In his presentation at the 1979 College Art Association conference, Dr. Freitag quoted Andre Malraux, "...Art history has been the history of that which can be photographed."[1] Despite the reams of written material available on knowledge acquired from research, and despite the verbal skills displayed by art historians lecturing, the core and sine qua non of an art history program is photographic documentation of art.

The thousands of photographic images collected for both research and teaching in institutions of culture and learning require a specialized type of care. I have been asked to represent and to describe the profession that developed for the purpose of caring for these images.

The photographic print of an art object has long been a major source of visual information for both teaching and research, and is still the major source for research. However, transparencies, developed in the last century and reduced as 35mm slides in the 1950s, have replaced prints as the major classroom teaching material. For this paper, then, we will focus our attention on slides. Other photographic forms, such as motion pictures, filmstrips, microfiche, and videodiscs, are increasing in our collections to the extent that the broader title "curator of visual resources" is now commonly replacing the title "slide curator" or "slide and photograph curator." But our concentration for this presentation will remain on slides.

Three questions can now be asked: "How do we care for slides?" "How are we trained to care for them?" And "How do we function as a profession?" Their answers serve to form the framework for this paper.

THE SLIDE COLLECTION

1. Acquisitions

Slides are acquired predominantly by purchase and by our own photography.

Most often we purchase them from commercial art slide suppliers, institutions, and museums all over the world. Less frequently we purchase slides from the many "avocational" suppliers, who may have a specialized offering that we need. Our selection of the supplier is based first on our need in a particular subject area. This in itself narrows the field, as most suppliers tend to specialize, often in a geographic area to which they have photographic access. However, if several suppliers offer the same material, quality is the criterion for our choice, in which case the slide curator must know the original subject matter well enough to judge the varying quality of slides available. Photos and bookplates are inadequate criteria for judging slide quality, as they often heighten or even distort colors. A knowledge of photographic techniques and slide production also helps in understanding the differences in slides produced by the different suppliers, as hardly any two suppliers use exactly the same methods.

Generally, we initiate photography of slides in three ways: by our photographing in nearby museums and galleries of both permanent and loan exhibitions; by arranging for someone traveling to photograph works of art needed in the collection (usually a faculty member or the curator); or by copy-photographing from books or other reproductions when needed slides are available from no other source. Architectural plans and drawings, old views, and the like are commonly photographed for slides. It is unfortunately true that a number of institutions acquire most of their slides by copying; this practice is critized primarily for the quality of slides produced, and also for the possibly ethical and legal questions it raises.

Replacement of slides has recently become a major thrust of acquisitions. Especially in the last few years many slide collections have been undergoing

a steady program of replacing faded slides. The new slides are either of better quality than the original acquisitions, or, more likely, the film color promises a longer life. Color stability has been a growing concern among slide curators, and now finally among commercial film manufacturers. The most popular film among slide producers has long been the Kodak Eastman Color Motion Picture Print film, which made an initially beautiful slide, and at very low cost in mass production. However, unknown to the slide producers, this film was destined to lose its blue and yellow dyes within five to seven years, leaving only the magenta dye, and thus filling our slide cabinets with thousands of useless pink slides. Those slide producers who depended on the academic market began from 1975 on to change to more stable films; Kodak, in the meantime, finally developed a stable emulsion for its popular film. I am urging the remaining slide producers who still use the Eastman Color film to adopt the new film with its recommended processing.

The annual number of acquisitions depends of course on the size, budget, and growth stage of each collection's institution or jurisdictional unit. In academic institutions it depends on the number of courses taught, especially new courses. In the academic "boom" years of the 1960s and early 1970s our department, an average-sized one, added about 7000 slides per year. Now we add only about 2500 and replace about 500 to 1000 per year. A large collection, such as at the University of Texas or the University of Michigan, adds up to 30,000 slides per year. Our average-sized collection totals about 73,000 slides, whereas some academic and museum collections are now as large as 350,000 slides.

2. Processing

Once acquired, slides must undergo three major processes before they

are available for use: a) binding in glass, b) labelling, which includes classification and cataloguing, and 3) record-keeping.

Slides in circulation must be covered with glass as protection from scratches, fingerprints, and dirt, and to be kept flat in projection. Then they must be bound in metal or plastic mounts or in tape to secure the glass and keep out dirt. However, we find that in all but arid climates this very protection also traps in moisture, which shows as tiny bubbles, and grows fungus, which in time will actually eat into the emulsion and destroy the image. One of our colleagues, Christine Sundt, of the University of Wisconsin, in the past two years has followed in the lead of Mr. A. H. Tull of the Royal Photographic Society in England in developing a more complex but effective method of binding slides to keep out moisture.

Slides should be classified and arranged for filing and access. As most of our collections allow browsing, cataloguing, if used, is normally included on the descriptive slide label as abbreviations or in alpha-numerical coding. Slide labels cannot exceed 2 x 1/2", so even with micro-type, only four lines and a minimum of information is allowable on a label. The information normally included on a label is: artist, title of work, date, medium, dimensions, and location. This is enough to clearly identify the work for a clientele of art history lecturers. A bottom label usually contains information on the slide source, date of accession, and accession number. Many institutions have a separate card file with further information and cross-references for each slide. However, others, including ours, use an interfiled 2 x 2" card catalog with Xeroxed labels where we can provide further information. With this system, cross-references are simply additional 2 x 2" cards also interfiled with the slides.

Slide curators envy the librarians' ease of cataloguing, as we have no universal system, nor even a single published system that adequately covers

everyone's needs. Each slide must be creatively and individually catalogued. We find two major cataloguing systems widely used: a) the Fogg Museum (Harvard) system, published along with the University Microfilms slides in the 1950s, is probably the most popular. However, at the time of its publication it was adequate only for Western art of Judeo-Christian subject matter. All institutions using the Fogg system had to expand it greatly to include the divergent areas of their rapidly growing collections. As any organized communication among slide curators did not begin until the 1970s, these institutions developed highly individualized versions of the Fogg system, which most of us retain. However, improved communication has helped us in especially difficult or new sections of our collections. b) In 1969 Wendell Simons and Luraine Tansey at the University of California in Santa Cruz published their farsighted slide classification system, designed for computerization and including three other disciplines: history, geography, and science. Many institutions have adopted the Santa Cruz system, but have found that it too required modification and adaptation for the wide differences in slide collections. I think it is safe to say that no two slide collections use exactly and wholly the same cataloguing or classification system. In addition to the individualized forms of the two major systems, a large number of institutions have developed their own completely individualized systems.

Another complication in developing universal cataloguing is the uniqueness of many slides. There are, of course, the standard major works in any collection; these could have been subject to a universal system had a satisfactory one been available early enough, and had there been adequate communication to disseminate it. But a slide photographer's camera often finds its way into little-known places. Also, architecture and sculpture are

photographed from many different views, and different details are produced by each photographer. A slide can be created by the flick of a camera shutter, so this ease of production also contributes to the proliferation of slides unique to any given collection, requiring the cataloguer to create new coding for each of these individual slides.

With regard to record-keeping, again, there is no universal system. However, in addition to financial records, most slide curators have developed some form of accession records, either as individual slides or as sets, cataloguing records, source records, and/or authority files for artists and architects.

3. Storage

Having acquired and processed them, our slides must be housed, again a matter of choice with accompanying problems. They can be filed vertically in pull-out racks for better viewing, or horizontally in drawers for better light protection and spatial efficiency. For either system, decisions must be made as to material, shape, and size. In addition to user choices, we have recently been confronted with serious matters of storage for conservation.

Very few of us have actually begun to use Mr. Tull's or Ms. Sundt's more complex moisture-proof binding methods, preferring to rely on the possibility of controlling moisture in our slide storage areas. The problem is serious. Many of us know that we have thousands of moisture-laden and mildewed slides that must be cleaned and rebound. We have also recently learned that certain slide films are sensitive to fading by humidity. The timing of this new awareness is unfortunate, because institutions in this recessing economy are reluctant to fund expensive moisture-control systems. Excess heat is as severe a problem, increasing the chemical effect of humidity, and itself accelerating film fading. So we continue to press our building managers to

keep our slide storage areas cool and relatively dry: under the recommended temperature of 70 degrees Fahrenheit and in a relative humidity range of 25 to 40 percent.

4. Circulation

Although a large number of slides are circulated daily in the teaching periods, the number of users is small compared to book circulation in most libraries. Some museums, like the Metropolitan Museum, open their circulation to the public, usually with a fee to fund the extra usage, but most museums limit their circulation to their curators and staff lecturers. Most academic collections limit slide privileges to their own lecturers and graduate students.

As check-out control for regular in-house users, most institutions provide personally identified 2 x 2" cards to replace each slide taken. Student or outside users usually fill out a charge-sheet in addition to cards.

To provide service to the general public, art sections of municipal libraries seem to be developing or increasing their slide lending collections.

5. Management

The slide curator's position is becoming recognized as predominantly administrative. We manage a budget for acquiring, processing, housing, and using slides, and to pay the staff under our supervision. We hire and supervise this staff to see that the slides are ready and available to the users when they need them.

The type and number of people on our staff varies according to type of collection, academic or museum; source of funding, state or private; and size of institutional unit.

Three major sources of funding are normally available for staffing in academic institutions: a faculty or professionally ranked fund for the chief

curator and professional-level assistants, an hourly wage fund for student workers, and in the U.S. a federally financed program for low-income student workers. The publicly financed schools in metropolitan areas have benefitted primarily from this federal program, and we are greatly concerned about its continuance under the present administration. Varying from year to year, it normally provides a half to two-thirds of my staff, currently six of my ten student assistants. Most institutions without these "work-study" students must manage with much smaller staffs. Some institutions have successfully incorporated a volunteer program for additional slide library workers. This may be an answer to both federal and state funding cutbacks.

THE SLIDE CURATOR

1. History

The management of slide collections is a relatively new profession. To my knowledge, it was the mid-1940s before anyone was hired as a professional slide or slide and photograph curator. Until a professional is hired, slide collections are usually managed by a professor, a graduate student, a librarian, or by clerical help as an added responsibility. As art history grew in popularity as a subject, and as the 35mm slides became increasingly available, slide collections grew rapidly in the 1960s through the 1970s, and administrators realized they needed a professional-level person to manage them. Our 1974 survey, widely mailed in the U.S. and Canada, returned 183 respondents, and I estimated liberally a total of 250 slide curators on the continent.

Most slide collections have developed within the academic unit that uses them--the art history, archaeology, art, or architecture school or department. Some, however, have developed under the art library, the slide

curator often having the title of "assistant librarian." Probably more museum slide collections function under the museum library than as separate units. In recent years "media centers" or "learning resource centers" have developed in some schools and museums to house the slide collection with other audio-visual materials.

2. Lack of training

I observe that professional librarians are trained in numerous library schools with fairly standardized curricula. The students graduated from these schools have universally recognized credentials which insure them professional status and salary when they are hired in a library.

This is not so with slide curators. There have been varied paths to the position. A generally accepted route now is the masters degree in art history combined with experience working in a slide collection. Many slide curators come from library science schools, which provide training that is parallel, but not always pertinent, to work with slides. Although some work with visual media is often included in library science courses, it is generally recognized as inadequate for a position as slide curator without a solid knowledge of art history and experience with slides. People have also been brought from clerical positions to work as a slide curator with the false idea that no special training is necessary.

3. Lack of status

With no formally recognized special training or credentials, slide curators' positions have been very unevenly ranked and salaried. Doing the same work and with equal qualifications, one curator may have clerical rank and half the salary of another curator with faculty or professional status at a different institution. For many of us a professional rank for

ourselves and our assistants has come about with difficulty. Not until late in 1977 did we receive formal recognition from the College Art Association and the Art Library Society as a profession, after three years of active solicitation. We see the resistance from librarians as a reluctance to accept us as real, that is, as "book" librarians, even though our qualifications for most institutions had to be higher. The resistance from art historians was probably because they saw the slide curator as a sort of clerical worker, although again more diverse qualifications are demanded of the slide curator than of the faculty itself, including a universal knowledge of art history.

There has not been a slot for us in most academic or museum personnel systems. Some slide curators were given faculty rank, which was not appropriate, or hired as clerical workers, which brought neither an adequate salary nor rank. If the slide curator had a library science degree and if the slide collection was under the jurisdiction of the library, then of course he/she had the professional status of librarian. But, though the library school credentials were useful for status, these people recognized that training for book librarians, parallel as it may be, was inadequate for slide curators.

4. Present status

Currently, at long last, most institutions have professional positions for their slide curators and full-time assistants, requiring an art history masters degree, foreign language facility (at least three), and experience in a slide collection and/or special visual resources training. Salaries have also improved. Many of these professional positions were acquired by a long and diligent struggle in each curator's own institution, but we believe the formation of our Statement of Professionalism, its sanction by the CAA and ARLIS boards of directors, and its publication in their journals, was influential.

A second factor in establishing our professionalism was the higher qualification of slide curators themselves. Almost all now have a masters degree in art history, as most hiring instututions require. I believe a third factor is the growing awareness of the profession and a deliberate planning for the profession on the part of many young people.

5. Current training

The development of specialized training for slide curators has been a most significant factor in establishing the profession. As long as fifteen years ago the art history departments of the University of Michigan and the University of Louisville (Kentucky) offered courses taught by their art slide curators in slide curatorship. Later the library science school of Queen's College in New York offered a course taught by the Metropolitan Museum's slide curator. Currently courses are being offered by the slide curators in the art history departments of the University of Missouri in Kansas City and the University of Texas in Austin, the UMKC course being part of a three-semester program available as an added option for the masters degree in art history.

Over the past six years the Summer Workshop for Beginning Slide Curators at UMKC has made it possible for a total of 130 people to receive intensive training in one week. Many students in both the University of Texas and UMKC programs have been placed in positions as a result of requests to the course instructors, indicating the nationwide status these programs now have.

In addition to these formal courses, a number of slide libraries have internships, offering credit for a supervised program of work.

I have observed that the placement notices for slide curators in the CAA placement listings and in our Bulletin (see p. 16) now almost always

list as qualifications the art history masters degree, languages, and experience and/or specialized slide management training, instead of the less pertinent master of library science.

PROFESSIONALISM

Although I have been pleased to observe quite an increase in professional status as well as better salaries for slide curators, many of us still deserve more, and young people still too often leave this profession for something that promises greater advancement and income. But I have rejoiced at the stimulating group of intelligent and devoted younger people at our professional meetings. And, despite the downward trend of the economy and academic finances, it is heartening to see new slide curator positions opening and established ones professionalizing. Apparently more institutions are discovering that a professional slide curator brings cost-efficiency to a poorly managed slide collection.

We are also discovering that art-related slide collections are not limited to the academic and museum worlds. Architects, historical societies, and corporations as well as public libraries are developing substantial slide collections for their various clienteles. These widely differing institutions are patronizing our publications and employing our trainees.

1. Organizations

Without doubt, the strongest single factor behind our professionalism has been our communal relationships. From our first meeting together in 1969 on a nationwide basis with the College Art Association (CAA), we have continued to meet and to work together. Three regional groups have developed, beginning with a mid-American group in 1972, then a Canadian group, and four years ago one in the southeast. The Art Library Society

(ARLIS) started a visual resources group in 1974, with regional ARLIS chapters occasionally including visual resources subjects in their meetings.

By simply sponsoring in 1969 the first national-scale gathering of slide curators, the College Art Association, the professional organization of artist-teachers and art historians, gave us our initial impetus toward professionalism. The work on professionalism itself began in the CAA visual resources group, which compiled a complex questionnaire in 1974. Its resulting statistics formed the basis for our Statement of Professionalism submitted to the ARLIS and CAA boards. After several revisions the Statement was finally sanctioned by both bodies in 1977. We immediately formed a joint committee to begin work on Standards for Staffing, to delineate the generalities in the Statement. A major document has resulted and is now undergoing revision before final approval by both boards of directors. When published, we expect this document will provide needed support to establish positions and to upgrade status for slide curators and their staffs.

The College Art Association meets each winter in a major American city, alternating between the East and West Coasts and the central regions. The cost of travel and accommodations in these large cities is often too high for many of us to meet each year at CAA. So we often do not see the same faces at each conference. The visual resources group has had at least one program session and a business meeting with the CAA every year since 1969.

First meeting in 1972, the visual resources group that developed under the Mid-America College Art Association has been the most cohesive and productive of any of these visual resources subgroups. Representing a smaller geographical region (although the land expanse between the

Appalachians and the Rockies could not be described as small), slide curators from mid-America could more easily meet every year with their group, so became better acquainted and developed a more congenial working relationship. This, with both the financial and moral support of the MACAA board, produced a reliable milieu for increasingly professional annual conference programs, for a series of publications, and for sponsoring services to answer professional needs. MACAA meets each October in a different city where the local slide curator acts as host for visual resources activities, so as with other conferences we enjoy the cultural gains of travel as well as seeing each other's slide collections.

Canadian slide curators had been attending U.S. conferences within their geographical range, until in 1977 they formed their own group to meet annually with the Universities Art Association of Canada. But their problems were, on a smaller scale, much like those of the CAA visual resources group: their members came from too wide a geographical region ever to meet altogether. However, they have had good meetings on both the West and East Coasts as separate groups. Actually, we find the U.S.-Canada border a much less formidable barrier for meetings than our vast east-west expanses. Almost all the major conferences will find representatives of each nationality at the other's meetings.

Still young, the slide curators group with the South East College Art Conference is growing steadily and producing excellent conference programs. They meet in October in the southeast quarter of the United States.

The foregoing groups have all been regional in nature, so the Art Library Society as a continental organization overlaps the others geographically, but differs professionally. Many visual resources people retain membership in both CAA and ARLIS, but, depending on their background, most

feel more comfortable with one group than with the other. Since the two organizations usually meet in the same or nearby cities consecutively, many people come for the ARLIS visual resources sessions and stay for the CAA sessions, while others attend the sessions of only one group. As the CAA grew in numbers and complexity it had to restrict the meeting times of its subgroups, so we have looked to the ARLIS group for additional programs that usually are professionally valuable. ARLIS regional meetings are heavily library-oriented, but if enough visual resources people are involved, subjects of interest to us are often included in the program.

The first international visual resources group to function on a continuing basis met with the International Art History Congress in Bologna in 1979. A program committee was organized and is now planning a program on "Acquisitions of Slides" for the congress in Vienna in September 1983. About twenty people were involved in this initial gathering.

Although stimulating, the very number of these organizations has diffused our energy, and in February of 1981 we began efforts to form a single sovereign organization for visual resources professionals. The progress of these efforts can be reported at the Montreal conference.

2. Publications

From 1971 to 1974 the CAA financed an informal Slides and Photographs Newsletter, which from 1972 carried a column on the MACAA visual resources group's meetings and activities. Then, when the CAA withdrew its support in 1974, the MACAA group picked it up and began the informal MACAA Slides and Photographs Newsletter, issued irregularly about three times per year, primarily for conference information. It was financed by the MACAA board and mailed gratis to all institutions in the mid-America region. As more

and more people outside the region asked to receive it, we began to charge only the "outsiders," then finally put everyone on a subscription basis. Meanwhile the Newsletter was becoming increasingly professional, with articles contributed by readers and several regular columns. When, in 1979, the international group decided to use the MACAA Slides and Photographs Newsletter as its vehicle of communication, they asked that its title be changed to reflect its international scope. Their chosen title was long and cumbersome, but it completely and accurately described the function of the journal. The MACAA group agreed, so beginning in 1980 it became the International Bulletin for Photographic Documentation of the Visual Arts. At the end of 1981 we had almost 500 subscribers, with over fifty outside the United States. Subscriptions for 1982 continue to arrive.

Canadian slide curators publish a smaller newsletter, Positive, with their conference news, reader contributions, and often a valuable focus on one topic, such as comparative cataloguing. Also, the ARLIS Newsletter frequently has articles and news pertinent to visual resources.

At our second MACAA conference, in 1973 at the University of New Mexico, we began work on our "kits" -- information packets to answer the desperate needs of the many new slide curators. They were on such topics as slide mounting, budgets, circulation, and so forth. these kits were inexpensive and quite popular, but we felt the program needed revising and professionizing. Out of this grew the "guide" series of publications. There are now seven published guides, and two still in preparation. Most of the guides are collaborative works, with one person as coordinator. Zelda Richardson, slide curator at the University of New Mexico, is general editor and publisher.

The Management guide came first, with chapters on circulation procedures, staffing, budget planning, and facilities planning. The larger Equipment guide described and compared various materials and equipment for slide mounting, storage, and viewing. Collections without Curators was intended for the many collections managed as an added responibility by a professor, graduate student, secretary, or someone who had little time for it, but wanted it to be managed efficiently. This small guide outlines a simple classification system, and gives basic acvice on slide mounting, storage, and acquisition.

A Photograph Collections guide gives the same general type of help for starting or building a collection of photographs or clippings of reproductions. A guide to Copy Photography includes a chapter on conservation of slides. The Slide Buyers Guide is now part of the MACAA series. The first three editions were sponsored by the CAA in 1972, 1974, and 1976. It lists all known sources of art slides, describes the subject areas, production methods, prices, and catalogues, and evaluates those familiar to the authors. The last published, Guide to Computer Programs for Visual Resources Collections gives practical advice for choosing a computer system and using it.

A guide on architecture slide collections and one on classification and cataloguing systems are still in production. These guides have both presented many problems and are not yet near completion, though both are badly needed.

A Directory of Art Slide Libraries in North America was published by ARLIS about three years ago. To aid in communicating with our colleagues who sometimes change locations, last year the MACAA group published a small directory of active slide and photograph curators, compiled from lists of those who had attended any of the major conferences in a five-year

period. We now intend to enlarge this directory to include others who want to be in communication even though unable to attend conferences.

In addition to these group publications, a book, Slide Libraries, was written by Betty Jo Irvine, published first in 1974, and now in a revised and enlarged edition, published in 1979. This is a good general handbook for any slide library, but not as complete in any one area as the specialized MACAA guides.

3. Services

Our MACAA group has offered an informal Placement Service which has been helpful to both institutions seeking qualified slide curators and to trained people seeking positions.

Our Consultation Service provided retired slide curators as consultants. It was very successful a few years ago, and is now being reactivated on a broader basis.

A joint ARLIS/CAA committee composed a Statement of Slide Quality Standards and, financed by both parent organizations, printed and mailed copies to all producers of slides listed in the 1976 edition of the Slide Buyers Guide. It states the obvious criteria for basic standards in photography, production, documentation, and price. The Statement was published in both the ARLIS and MACAA newsletters, and copies were made available to any slide curator who wanted one. The Statement then served as a frame of reference for both buyer and seller of slides, and has been a valuable document for both.

The foregoing has described briefly the current state of the art of the slide curator. What of the future? I am told that in a few years we will be as obsolete as the silent movie, given the potential of new

technology for the visual image. These prognosticators of our doom are not familiar with the peculiarities of the art history lecturer.

It is true that the technological capability is at hand to maintain a national or continental image bank with all the standard works of art and architecture on videodisc, requiring a lecturer at a terminal to select and project his or her images by merely touching numbers on a control panel, or even by simply touching one button for a programmed lecture.

But we know our art historians. and we know they would always want an image, or a particular view, that would not be on the disc. Also, they prefer to select images instead of numbers. An additional deterrent would be the quality of the videodisc image, which has been criticized for both poor resolution and color.

So we think it will be a long time before we are displaced by automated images.

Color microfiche is growing in favor with both publishers and consumers. With currently nine to sixty-five images per fiche and remarkably good projecting capability, it has an alleged potential of about 900 images on a single sheet. It is possible to put all the images for a lecture, or even a whole course, on a single sheet. This would be an enormous space-saver for an image collection, and a time-saver for the lecturer. But again I cannot see many lecturers being so locked-in to a set of images. All lecturers with active minds will continue to change, delete, and add images to their lectures as their ideas on a subject develop, consolidate, and change as new art historical knowledge comes to light.

Again the image quality is a serious deterrent to the use of color microfiche for art history. At its current stage microfiche film produces high-contrast, high-toned images,[2] as duplicated slides tend to do. At

least one producer has succeeded in mitigating this defect, and there is hope of further and more industry-wide improvement. Its current limited color stability of ten years will also discourage its widespread collection acquisition.

The great potential I see in microfiche is for student study, reference, and research. It will be possible for image libraries to have more of the world's art available in smaller spaces, at lower cost, and with greater accessibility. I observe that microfiche are being collected more by libraries than by the academic units that teach the subject. This must reflect their reference and research usage, as well as their nature as groups of images that are shelved more like books than like single slides or photographs.

Automation is the great innovation in visual resources management, and is already being used in more and more slide collections. It will not retrieve the slides or file them, nor will it improve a poorly classified system. But it will help to locate slides by cross-referencing, and by other locators than the main titles, as well as numerous other ways that are being discovered in use. It also helps in areas of circulation, accession, and financial management of the collection.

The future, of course, has already begun. In the great institutes of technology, such as Massachusetts and Rochester, the slide collections are already automated and they are experimenting with videodisc. For the last several years conference sessions on the new technologies have increased in number and in practicality. Slide curators are becoming familiar with the language and the practical potential of these innovations. We will be ready, if not actually leading the way, when our institutions can finance and accept these exciting new ideas.

1. Wolfgang Freitag, "The Early Uses of Photography in the History of Art," Art Journal, Winter 1979/80.

2. Patricia Walsh, "The Microform Image - Substitute, Facsimile or Counterfeit," College Art Association conference paper, February 25, 1982

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IFLA Council 1982
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Section: Art Libraries

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The Indivisibility of Art Librarianship

by

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In his opening address at the International Seminar on Information Problems in Art History, Oxford, March 20-22, 1982, Trevor Fawcett reminded the delegates that at the first international gathering of art historians in 1873, the standard vehicles of written communication in which the practitioners of the new discipline communicated were already firmly in place. They included the historical treatise, the monograph, the oeuvre catalog, exhibition and auction catalogs and, of course, periodical and other serial publications. He observed that the following century had brought about a vast proliferation of these media and an ever increasing, ever more sophisticated apparatus of indexing and abstracting services for their bibliographical control (of which there had already been impressive beginnings in the 1870's), but nothing radically new. So, an art scholar of the eighteen seventies, were he to step out of the past to visit our centers of research today, would certainly notice that the field of art history has enormously expanded its boundaries, since it came into being as an independent academic discipline during the second half of the 19th century, but he would feel quite comfortable, when he discovered that even if some of the basic tenets have also changed, the types of publications that support research and their form, i.e. the printed "tools of the trade", are still essentially what they were then. This, notwithstanding the fact that they too have expanded in their coverage and have proliferated in numbers on a vast scale.

However, our visitor would be shaken out of his complacency and find himself much bewildered, as soon as he noticed the fantastic array and variety of the non-verbal, visual resources material at the disposal of his latter-day colleagues.

In 1873 there had been mainly reproduction engravings and relatively few photographs produced for the profession (and the tourist market) by a handful of enterprising art photographers, beginning with the amazingly early and astonishingly perfect architectural documentations made in the fifties by Edouard Baldus in France and Robert MacPherson in Britain and culminating in the consolidation of the Italian firms of Anderson, Broji, and others in the able hands of the Fratelli Alinari. But then photographs were only thought of as substitutes for reproduction prints, as was made plain by that great promoter of connoisseurship, His Royal Highness the Prince Consort Albert, when he began his ambitious project, the compilation of a complete set of reproductions of paintings by Raphael. The advances in photography since the nineteenth century eventually made reproduction engraving obsolete. In 1893 Bernard Berenson uttered his famous, and often quoted cri de coeur: "Photographs, photographs, photographs; in our work we can never have enough of them." [1] For by then the course of art history had become inextricably tied to the progress of the new technology, of pictorial reproduction, so much so that Andre Malraux could proclaim quite truthfully that "for the last hundred years ... art history has been the history of that which can be photographed."[2]

Today photography is available in color as well as black and white, in the form of slides as well as prints, and in the form of microfilm and microfiche. And there are even newer technologies, such as holography and optical disc technology, and soon there will be digital photographs, i.e. photographs made without negatives, things of which our visitor from the past could not even have dreamed.

While the early art historians and connoisseurs inside and outside of museums agreed on one point, namely that in art research the art object is always supreme as the primary source of information and that people learn about art above all from looking, rather than from books, articles, archival documents or reproductions, they also realized early on that while works of art must be seen to be studied, to view the originals is not always possible. If the art scholar must compare works of art that are often widely scattered in public and private collections or at original sites in churches and secular buildings throughout the entire world, he must be able to see them, at least in reproductions. To this end the practitioners of the field began vigorously to build up visual archives of photographs and slides, always pushing for larger and larger collections in the institutions with which they were professionally affiliated, creating thereby "museums without walls" within the walls of university art history departments or of general research libraries and rounding out and extending the scope of small and even large museums, whose collections, no matter how rich, offer only fragments of the world's vast artistic heritage.

When the passion for collecting photographic reproductions had reached the point at which it had generated such quantities of images that the institutions which owned them found it harder and harder to keep track of what they had, they proceeded quite logically to organize them. The ensuing collections inevitably reflected the nature and organizational structure of the parent bodies. Thus reproduction archives in museums were invariably arranged according to criteria which corresponded very closely to the museums' registrars' files. Art history departments in colleges and universities often

organized photograph and slide collections according to didactic principles and the frequency of use, reflecting the curriculum on the one hand and the research interests of the local faculty on the other hand. Only a few of the largest art research institutions, having realized that the value of their pictorial collections lies as much in their size as in the way in which they are made accessible, were willing to budget considerable sums of money to have them organized and run by professionally trained staff. The large encyclopedic public research libraries used a different approach. They tended not to recognize the history of art as the "history of creating and thinking in forms"; they saw it rather as a branch of universal history. Consequently the so-called picture files that grew out of the ubiquitous portrait collections and which included all kinds of art reproductions from prints and engravings to lithographs and photographs, were maintained to serve as illustrations to history. These collections were rarely integrated with the printed books in the same subject divisions of the classification scheme, even in libraries that were organized according to the divisional plan. Most often, even in larger institutions which had created sizable, quite autonomous, art divisions, image collections containing reproductions of works of art were kept submerged in the general picture files that were often housed in remote parts of the building, usually a basement area. Obviously, this had little to do with the service philosophy of these fine arts divisions or collections, but much with the problems of shelving and servicing collections of such disparate and odd materials as are printed books (many in abnormally large formats) and periodicals on the one and photographs, all kinds of prints and even lantern slides on the other hand.

The contents of picture files were at best given some relative indexing and were normally administered by the libraries' public service staffs, often as a side line. Photograph and slide collections attached to academic departments of art history were typically entrusted to the care of a department secretary who, perhaps with some sporadic advice from a faculty member, kept them up with the aid of untold generations of student workers, each working only for a few hours a week. Only in the rare full-blown image research libraries that developed at a few museums, in a few universities and in a few independently founded institutions devoted to art research, where such activities were specifically endowed, were art reproductions catalogued individually according to clearly defined art historical criteria; i.e. usually by medium (art form), provenance, location or site and sometimes also iconographic subject content. It was necessary for the people working in these advanced image libraries to possess an extensive background in art history, since they had to be able to make correct identifications and attributions and to catalog these strange library materials that come without benefit of title pages, colophons or indexes, for which no national bibliographies existed. Thus the nature of their work moved them into the professional sphere of museum registrars and manuscript librarians and loosened such ties that may have existed between them and their counterparts in the art book library field. Although they did, of course, benefit from advanced subject training in art history in their work as bibliographers and reference resource people, librarians staffing traditional art libraries consisting mainly of books and periodicals, did not have to have an in-depth knowledge of connoisseurship in order to become proficient in the cataloguing

and classification of art books. But since the product of their cataloguing had to be compatible with local, national, and soon international, standards of bibliographical description and control -- no such standards exist to this day for visual records! -- they sought to establish close links with the mainstream library profession, the library schools out of which came the new library science discipline, and with the emerging professional associations of librarians that, unfortunately, emphasized the technical aspects of the occupation and understated its intellectual core. This widened the gulf separating the art book librarians from the image librarians, who no longer understood the professional jargon of their brethren. And so it came about that two separate strands of art librarianship developed. We have seen why it happened and how, and we understand this development, but we find it deplorable, nevertheless, because it is clearly not in the best interest of the art library user, whose needs it does not recognize.

After art departments were organized within the divisional framework of general libraries for the more efficient administration of the unusual forms and formats in which art information is packaged, the librarians of these specialized departments began to form various groups and sections within existing library organizations. Visual resources curators, on the other hand, preferred to join scholarly societies or associations of museum professionals.

The lingering grouping in separate organizations of art librarians, who work with the traditional printed library media (books and periodicals) and of visual collections specialists, who work with "non-print materials', which I see as one of the gravest

problems of the art librarian's profession, has had understandable historical practical causes, but it reflects a philosophy of library organization by form that today is schockingly out of touch with what has occurred in other fields of library specialization, notably in medical librarianship and in the librarianship of science and technology. For in the practical workaday world of art libraries, users are primarily concerned with finding complete answers to their subject specific reference questions, and with getting quick help with their study and research needs. Little does it matter to them whether the answer is found in a periodical, in a book, in an auction or exhibition catalog, or whether it is in the non-verbal information that is contained in a photograph or other reproduction of a work of art. As art librarians, we know well enough that the reason for which the public comes to our libraries is the content of library materials and that their format is relevant to the information seeker only in the rare circumstance in which the form itself embodies content, as for instance in an "artist's book", as distinct from merely containing it. It is that commitment to providing access and to interpreting the content of the subject matter of art and art history, which is at the core of all art librarianship, and which makes the art librarian a professional in his field of specialization. It is definitely not the mastery of certain management skills that are required to deal with one of the many forms in which the subject content comes packaged. It follows, then, that as far as professional formation and orientation of picture and book librarians is concerned, they should subscribe to one and the same philosophy. They should have had the same education and training and also belong to the same professional organizations.

The unfortunate split in the ranks of the art library profession was noticed, but boldly ignored by our colleagues, who founded the first independent organizations of art librarians in 1969 and in 1972 in the United Kingdom and in North America respectively. They were determined to make a professional home for art librarians from all "walks of life", regardless of their institutional affiliations, type of activity or media specializations. The IFLA Art Libraries Round Table, which was organized at the 43rd IFLA Conference in Brussels (1976), immediately and without the slightest hesitation adopted the same self-understanding of art librarianship. For the founders of the three organizations it was an article of faith, strictly adhered to by those who succeeded them in office, that our profession would not be complete and not viable, if it did not include visual resources professionals as well as the so-called "book" librarians (unfortunately this terrible pleonasm is a necessary distinction because the English language does not have the equivalent of the French phototèque or the Italian fototeca from which a professional title for the keeper of such a collection can be derived). Thus from the outset ARLIS, ARLIS/NA and the IFLA Art Section professed their belief in a unified art library profession, which embraces traditional printed word librarianship and visual collection management, maintaining that the two are but branches of the same tree, equal components of the same vocation. Although the "librarians of the verbal tradition" and the "librarians of the received image" are working with different media both strands of art librarianship are pragmatic (mission oriented), both share the same substance, method and philosophy of service and the same goals. Consequently the structure of the newly created professional

societies was so designed as to provide ample scope for visual resources art librarians to further their interests. ARLIS/NA was the first to do so formally by creating a Visual Resources Special Interest Group with its own officers, its own column in the ARLIS/NA Newsletter and a large block of time at the annual conferences dedicated to VR programs. The VR-SIG is the strongest special interest group in ARLIS/NA, to which about 50 percent of the North American members belong. ARLIS(UK) organized a Visual Resources Committee somewhat belatedly in 1979, but whoever takes the trouble to go through the back issues of the ARLIS Newsletter and its successor, the Art Libraries Journal, will see how prominent visual resources and iconography issues have been in the minds of British art librarians since 1969. The IFLA Art Section has still to determine in what form it wishes to incorporate the visual resources librarians. We hope that the meetings in Montreal will leave us with a clearer idea of how our colleagues and international art librarianship can best be served. That theirs is a library profession, that is a profession that collects, organizes and disseminates information and by doing so furthers scholarship and creates knowledge, there can be no doubt. The difference which lies in the medium -- words versus images -- is merely a technical one. It is not without problems, but it should not be a stumbling block on the road to professional unity.

In Antonio Panizzi we recognize the greatest administrator among modern librarians and in Melvil Dewey we see the greatest innovator. We go to P.S.R. Ranganathan as to a guru for spiritual advice about our profession. Take his Five Laws of Library Science:

Books are for use.
Every reader his book.
Every book its reader.
Save the time of the reader.
A library is a growing organism.

Substitute the term "image" for "book" and you will see that these laws apply equally to visual resources work and to "book" librarianship.

I cannot remind you often enough that art librarianship is still a very young profession today. It may be sixty or at most eighty years old, and it did not really find its identity until very recently. Only in the last two decades of its history have we witnessed the beginnings of a formation of a professional identity of art image librarians. As invariably happens in all areas of human endeavor, this was brought about by a few strong leaders, who appeared at the right historical moment, and who through the powers of their intellect, organizational skill and devotion galvanized an existing trend. Without wanting to belittle the contributions of earlier pioneers and contemporaries who have also helped, I venture to say that Nancy DeLaurier and Betty-Jo Irvine have been the leading catalysts. As author of Slide Libraries: A Guide for Academic Institutions and Museums (1st ed. 1974, 2nd ed. 1979), Irvine "wrote the book" on visual resources librarianship, providing not only an invaluable manual for the practice of the profession, but also the first clear statement of its philsosphy. The feature of her work that is particularly apropos in the context of our discussion is that she very clearly distinguishes art slide and photograph librarianship from other types of audio-visual or media librarianship, which are not in the service of art and art history. Nancy DeLaurier, the dynamic

organizer of the Visual Resources Committee of the College Art Association of America, has also for many years guided and inspired the work of a Visual Resources Curators Group of the Mid-America College Art Association (an independent regional society, not a branch of the national CAA). From this group's headquarters in Kansas City, Missouri, in the heartland of America has radiated an enormous influence that has made it an international force in visual resources librarianship. The many publications which it inaugurated -- and it does not matter much whether they are distributed under the name of the CAA, the MACAA, or whether they bear the imprint of the university with which an editor is associated -- are considered indispensible everyday tools in many slide and photograph departments the world over. Furthermore, some of these publications, of which I will mention only Nancy DeLaurier's Slide Buyers' Guide (1st ed. 1972, 4th ed. 1981), her many reports and surveys among which the one on professional status of slide curators (1975) stands out, the various Guides (Guide for Management of Visual Resources Collections, ed. Nancy Schuller, 1978; Guide to Equipment for Slide Maintenance and Viewing, ed. Gillian Scott, 1978; Guide to Computerization of Visual Resources Collections, eds. Sheila Hanna and Zelda Richardson, 1981; Guide for Photograph Collections, ed. Zelda Richardson, 1978) and last but not least the MACAA Slides and Photographs Newsletter all serve as texts in library schools and in training programs for visual resources curators offered by college and university art departments. Nancy herself regularly teaches such courses or workshops at the University of Missouri-Kansas City, alternating basic courses for aspiring image librarians with continuing education seminars on special topics for experienced visual resources people. These courses are famous. They never fail to attract students from

all corners of the North American continent. The MACAA Slides and Photographs Newsletter, the "house" paper of the MACAA group mentioned above, has for many slide and photograph librarians become the most important piece of professional reading. Although at least two other periodicals do now exist (Picturescope and Visual Resources), that also cater to the information needs of visual resources professionals, and although Art Documentation and Art Libraries Journal devote significant portions of each issue to visual collections topics, the MACAA Newsletter is generally considered the most useful communications tool among slide and photograph librarians. Changing the title with Vol. 7, no. 1 (March 1980) was merely the acknowledgement of a fact, and the new masthead reads International Bulletin for Photographic Documentation of the Visual Arts.

Visual resources art librarians have made and are making consistently significant contributions to the conference programs of national societies of art and architectural historians and archaeologists and have been very active on the international scene too. They have been seen and heard at every one of the quadrennial International Congresses on the History of Art sponsored by the Comité International d'Histoire de l'Art (CIHA), since the meeting in Granada in 1973. They have been increasingly involved also in the conference programs of national library associations, general, interdisciplinary and special -- and also on the international level through the Art Libraries Round Table and the Art Section of IFLA. This involvement dates from the 40th IFLA Conference in Washington D.C. in 1974. At the two most recent independently convened international conferences devoted to a broad discussion of Information Problems in the Visual Arts (Pisa, 1978 and Oxford, 1982) the

presence of visual documentalists and of visual resources managers was especially significant because the visual resources people outnumbered the people who work with verbal records.

I am depressed by the thought that in spite of their energetic and overall successful efforts to be heard in the councils of their peers, and in view of the recognition they have earned as purveyors, organizers and disseminators of visual visual arts information, so many visual resources curators should still feel that their work has so little in common with that of the other half of the art library world that they think of themselves as members of an entirely separate profession. But it remains an indisputable fact that an appreciable segment of the visual resources people are not happy with the scope for their specific activities that has been available to them in the organizations which they have joined in the past; they feel it has been too limited. The list of these organizations could, in addition to those already mentioned, be extended to include the Picture Division and the Museums, Arts and Humanities Division of the Special Libraries Association, the Image Access Society, the American Association of Picture Professionals and also some of the audiovisual media groups in educational associations. There may yet be others abroad. Given this feeling that none of the above groups "does right" by the image librarians working in the field of art, architecture and archaeology, it is not surprising that in the March 1981 issue of the International Bulletin a discussion was launched, regarding the possibility of forming an independent Visual Resources organization, first on the national level in the United States, but with the declared goal of becoming an international organization as soon as possible. Subsequently a committee was formed that prepared

a questionnaire for an opinion survey that was designed to determin whether a majority of American visual resources curators would be in favor of founding an entirely separate organization. The questionnaire was mailed to 915 people whose names were culled from the membership lists of MACAA, CAA and ARLIS/NA, including all subscribers to the International Bulletin.

An editorial by Nancy DeLaurier in the September 1981 issue of the Bulletin reads like a recital of the frustrations which VR curators experienced when they tried to work within the structure of the various parent organizations in which visual resources sub-groups exist. Ms. DeLaurier also referred to specific instances of perceived lack of support from the bureaucracies of these organizations, whenever the VR sub-groups have tried to get projects authorized on which they -- but not necessarily the parent organizations -- put a high priority. The article went on to state that MACAA had, by and large, been the most hospitable organization with which VR curators worked, but that its regional character imposed severe limitations on important work that needed to be done in the future on a grander scale. Ms. DeLaurier then argued passionately in favor of the independent organization that would in due course become a Visual Resources Curators International. She held out hopes that such an organization could become affiliated with the Comité International d'Histoire de l'Art and hold meetings with that body every four years.[3]

The result of the poll showed -- admittedly to the satisfaction of those among us who have labored so hard to get ARLIS started as an organization of a unified art librarians' profession -- that the majority of those polled was not in favor of a separate society for visual resources curators at this time. Indeed, most of the

respondents opined that of all existing professional societies ARLIS was the one that, despite its shortcomings, has served the interests of visual resources professionals best. But to set the record straight I will mention that most of the respondents also thought that as far as the quality of professional meetings and professional journals was concerned, attendance for them at CAA conferences was slightly more important than attendance at ARLIS conferences. This is presumably because of the contacts with art historians and museum people that the former facilitate and because of the opportunity they afford to listen to research papers on topics that have distinct implications for visual resources work. There was unanimous agreement that of all the professional journals visual resources people read, the International Bulletin is the most practically useful. Let there be no euphoria about this! Even as a charter member and former chairman of ARLIS/NA, I saw no reason to gloat over the result of the poll. Understandably, I was worried that if the VR curators separated from the art librarians and started an entirely independent organization, this move would not only destroy the unity of what I consider as one and the same profession, but would also drain its resources, intellectual as well as financial, and greatly weaken its clout in both the world of art and the world of librarianship. I see in the fact that of the 142 visual resources curators who returned a valid ballot, 87 were in favor of remaining with ARLIS/NA, not an overwhelming endorsement but just the merest nod of approval. But this encouraging sign is an indication that we may be on the right track after all, when we lay claim to the allegiance of those of our kin who work with visual resources instead of with books and periodicals. Of course in interpreting the

outcome of this survey, one should also keep in mind that it may have been influenced by practical as well as ideological considerations. Many of those who took the trouble to fill out and return the questionnaire must have been concerned about their and their colleagues' ability to pay dues to yet another professional society, attendence at yet another set of conferences and meetings, more committee work, and other burdens on finances and time which would surely ensue.

Still, I am immensely grateful for this slim vote of confidence and would urge my colleagues guiding the destinies of our art libraries to pay heed and to make sure that it is well earned.

Now, before I go on, I would like to remind my audience of a few developments which have occurred in the library world and of discernible trends, which add up to a strong argument in favor of a decision by visual resources curators to stay with the art librarians' organizations as they now exist.

When ARLIS and ARLIS/NA broke away from the big amorphous library associations, they were at the beginning of a trend. Other specialist library groups soon emulated their example. There arose a great hue and cry over the alleged fragmentation of the library profession that this exodus would cause. Whose profession did those who protested have in mind? Certainly not ours. Only those for whom librarianship is nothing but a hodge-podge of assorted applied social science disciplines, only those who believe that it is a profession rooted in a knowledge of budgeting systems, personnel administration, scientific management and the technical aspects of acquisitions and bibliographical control, had cause to be alarmed. Not those of us who have never acknowledged the primacy

of method over content and who, like this writer, are convinced that there can never be librarianship "as such", only a librarianship "for". To me librarianship is nothing but an umbrella term for a number of related service professions which combine to serve a subject discipline, a population group, or an educational objective. Librarianship at its best is a federated profession. Herber S. White, in a recent article in Library Journal, which came to my attention only when this paper was half completed, writes that he is not afraid of fragmentation either. He observes that "people who have common interests like to organize themselves into units of the smallest common denominator for which organization is possible, progress predicatable, and survival reasonably assured."[4] And he approves of this. I believe the question of what should be the smallest common denominator for art librarians organizations has been expounded at some length in the preceding paragraphs. The question of survival chances is, of course, a very important one. I honestly don't believe that the independent organization of visual resources curators that has been advocated would be viable in the long run. For this reason too, and not only because of the intellectual parochialism it might engender, it would not be in the best interest of the visual resources curators if such an organization were founded. I look at the phenomenon, which the so-called "generalists" have called the fragmentation of the library profession as something that is natural and wholesome, something that had to happen sooner or later because clearly the technical elements of library work that were supposed to act as ties that bind the library profession have proved to be all too weak.

While I believe that fragmentation along subject lines is beneficial, I nevertheless look askance

at the possible development of a taste for particularism within an organization of librarians founded on the principles of service to a subject discipline and to a subject-oriented clientele. This is quite a different thing and is dangerous. Although I have argued the indivisible nature of art librarianship here with regard to the just concerns of visual resources curators, I would have you note that this is not a sermon contra this one group, and that I am just as concerned over the potential dynamite which could blow our art librarians' societies to pieces if other groups, such as art school and architecture school librarians seceded, if only temporarily, to form splinter organizations serving only part of our constituency.

As for the alternative of working with subject-oriented learned societies, the experiences the visual resources sub-groups have had -- with the exception of MACAA -- have not been very encouraging. To wit: since 1971 the CAA has allowed the Visual Resources Curators Group the somewhat nebulous status of a "section" within an organization which does not officially have such subdivisions. This, incidentally, was the same status it also initially granted the other art librarians, who however quickly realized that it did not give them an adequate working platform. What this status meant was that visual resources librarians were given some blocks of time to organize programs during the annual CAA meetings and occasionally a corner in the CAA Newsletter, less frequently also space for a column in Art Journal, but never in the more prestigious Art Bulletin. Repeated attempts to get a VR representative elected to the CAA Board of Directors failed. The greatest disillusionment came when the CAA Board treated the VR curators -- a group which after all makes up a considerable percentage of the total membership of their

organization -- with pronounced condescension as documented in the letter of 4 May 1981, in which it refused to endorse the Standards for Staffing Fine Arts Slide Collections, which the Visual Curators section had prepared, and over which it had labored long and hard. It must be noted that at that time ARLIS/NA had already approved the Standards, and that it had also participated in formulating them through the joint CAA/VR and ARLIS/NA VR-SIG working party.

The art libraries societies have occasionally been accused by members of the visual resources profession of having a "bookist" attitude or of being "library chauvinists". This is definitely not the case. This impression may have been created, however, because most of the poeple who were prominent in the early stages of our organizational history did indeed come from traditional "book library" backgrounds. This was at a time when visual collections librarians had barely begun to grapple with the question of a proper professional identity. The art libraries societies have also been accused of putting undue value on the possession of library school degrees. This is also not true. But this optical illusion may have been created by certain standards documents, which reflect less the convictions of art librarians who are in positions to hire professional staff than the artificial requirements of certain employment codes which regulate eligibility for jobs in publicly financed institutions.

At the risk of being accused of revelling in personal reminiscences, I will tell you that when I joined the Harvard Library in 1951, only 70 of ca. 280 professional employees had MLS degrees. Back in 1937 there had been only seven! At my university the library school degree has never been the most important feature in a potential

library officer's background. It is still not an absolute condition for employment. In my own library, professional staff working in the Visual Collections enjoy, if they possess academic masters degrees in art history or related fields, the same status and ranks of Librarian I, II, or III that holders of library science degrees have.

I realize that many other academic library systems do not have the flexible standards of the Harvard Library. But there are indications that in other institutions, too, the value of the MLS is depreciating rapidly. It seems that after three decades of MLS idolatry we are experiencing, at least in the major academic libraries, a return to the staffing patterns of the early nineteen-fifties. This is because even the most generalist-minded among the administrators of our big scholarly libraries realize that the modern research library has become such a complex organism that it requires a greater variety of staff skills. Libraries therefore have had to turn to people with no library school backgrounds because the library schools are unable to provide enough formal specialist training. Of the specialists currently employed in American academic and research libraries, thirty-four percent do not have the MLS degree.[5] This group includes such diverse "trades" as archivists, rare book bibliographers, systems analysts, preservationists and conservators, learning resources specialists, and -- yes -- also art slide and photograph curators. Most of those people have masters degrees or equivalent qualifications in fields other than librarianship.

Since most library schools find it impossible because of staffing problems, scheduling, and anticipated low enrollment figures in such specialized courses, and for related economic reasons, to provide enough specialist training in the many different skills that are

needed in today's research libraries, many of the libraries have been forced to revive the on-the-job training programs, that served them well enough in the days before a degree from an accredited library school (which earlier had primarily been a qualifying degree for service in public libraries) became also an accepted qualification for professional employment in academic and research libraries. We art librarians have never interpreted professionalism so narrowly that only library school degrees were considered acceptable educational credentials for art library work, but it is reassuring that increasing numbers of general library administrators are coming to share our point of view. In noting this trend, there is no need for visual resources curators to worry about the color of the "union card". To borrow an analogy from the world of retailing, one could say that we accept both kinds of "master-cards", those with an MLS and those with an A.M. in art history imprinted on them. But I believe that the members of the art libraries societies through their elected officers -- including of course the IFLA Art Section -- should make some significant changes in the constitutions and bylaws of their organizations, changes that would give visual resources curators satisfactory assurances, recognize their importance, and acknowledge the fact that they constitute one-half of the members of the profession. It has been suggested that this could be done, in the case of ARLIS/NA by changing the status of the VR-SIG to that of a Division and by giving that Division a charge like the one that is so well put in the document which announced the Standing Committee on Visual Resources of ARLIS(UK): "To promote the provision, exploitation and conservation in art libraries and art contexts, of visual resources, other than books and journals, to liaise with other interested bodies ...."[6] In this connection it must be noted that ARLIS/NA has already

changed the name of the ARLIS/NA Newsletter to Art Documentation, thereby giving a clear signal to the art and art library communities that its interests are not narrowly focused on books and periodicals, and that it ascribes equal importance to photographs, slides and many other forms and conduits of art information. It can be mentioned in parenthesis that when that title change was made, there was a strong sentiment in favor of changing the name of the society at the same time to a phrase without the word "library" in it. Again, this change was suggested to signal the catholic nature of the profession of art librarianship. The decision not to go ahead with the name change was made for entirely practical reasons. A new acronym would have made our liaisons with the other art libraries societies and the work with the IFLA Section awkward.

But this is not the place for a philosophical discussion about the proper meaning of the terms library, librarian and librarianship. There is no end to it. So, I say, let's stop splitting hairs and get on with the work. A lot needs to be done. In order to fulfill the many tasks that lie ahead, we cannot abide factions or fractions. We need a true union. Book and visual resources librarians must support each other and work together on such projects as the International Thesaurus of Art and Architecture Terms, an indexing system that is to be applicable to the subject control of both the literature and the visual documents of art. We need the visual resources librarians' and the bibliographers' input into the ICONCLASS system. An enterprise of such international importance as the Lexicon Iconographicum Mythologiae Classicae, with its parallel text and plate volumes, is a prime example of the dual nature of art documentation. This list could be continued.

The greatest challenges with which the profession will have to cope during the next decades will arise in the visual collections field.

The limitations of verbal language in describing visual, esthetic phenomena have always been painfully felt by the art critic, the art historian, and the art librarian. The decoding process of the visual language of images has received a sharp impetus through the application of the methodology of semiotics. There is much new activity in the related fields of iconography and iconology too. The prospect of a new technology, of completely new machines that transmit the written records and the pictorial documents simultaneously, machines which by their nature require the working together of the individuals who collect, process, retrieve and disseminate art information, will lead to a greater interdependence of the two branches of art librarianship than has ever existed before. It is my firm belief that even if individual hardliners should succeed in retarding this development for a little while longer, the new technology and the natural interests of librarians and visual resources librarians in attaining complete control over all the data of art, will eventually force the two branches of the profession to meld into one. It appears that, even though some of us may be suspicious of assistance from such quarters, the indivisibility of art librarianship will be greatly advanced by electronic technology. As humanists we are skeptical of the claims of technocrats, who promise us the golden age. I do not suggest that we give up our healthy skepticism and turn into uncritical believers in electronic wizardry. "Prove all things; hold fast that which is good!" (I Thessalonians, 5:21) The Apostle says. It sounds like excellent advice. I, for my part, am prepared to accept the support our technological age can give to bring about the more perfect union of our profession.

FOOTNOTES

1. Bernard Berenson, "Isochromatic Photography on Venetian Pictures." The Nation, Vol. 57 (Nov. 9, 1893) pp. 346-347. Quoted by Ernest Samuels, Bernard Berenson; the Making of a Connoisseur (Cambridge, Mass., Belknap Press of Harvard University Press, 1979) p. 75.

2. André Malraux, Museum Without Walls, trans. by S. Stuart and F. Price. (Garden City, N.Y., Doubleday, 1967) p. 30.

3. The reader of this editorial is puzzled by the still tentative language in which the reference to an international organization of visual resources professionals is couched. According to the author's "Bologna Report" and a detailed "Report of Visual Resources Meetings" at Bolcgna penned jointly by Cynthia Clark (Princeton) and Ian Charlton (Oxford) in the Winter 1979 issue of the MACAA Slides and Photographs Newsletter (Vol. 6, No. 4, Dec. 1979, pp. 7-10), the international organization was actually formed during the 24th Congress of the CIHA and received official recognition by the CIHA President Jacques Thuillier, who referred to it in his report on "Enterprises which Concern CIHA" as an association.
   Cf. "The New VR Organization", editorial by Nancy DeLaurier. International Bulletin for Photographic Documentation of the Visual Arts, Vol. 8, No. 3 (Sept. 1981) p. 4.

4. Herbert S. White, "An American Federation of Library Associations: The Time has Come." Library Journal, Vol. 107, No. 9 (1 May 1982) p. 860.

5. "Personnel Issues. More Specialty Personnel Working for ARL Libraries." Library Journal, Vol. 107, No. 8 (15 April 1982) p. 768.

6. A.D. (Bertie) Maxwell, "Visual Resources Organize in Britain." International Bulletin for Photographic Documentation of the Visual Arts, Vol. 7, No. 1 (March 1980) p. 4.

48e conférence générale de l'IFLA – Montréal
22-28 août 1982
Fédération internationale des associations
de bibliothécaires et des bibliothèques

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International Federation of Library
Associations and Institutions

IFLA Council 1982

Division: Special Libraries

Section: Art Libraries

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Documentation of Design History: past, present and future

by

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Introduction

In the last decade in the United Kingdom and now in many other parts of the world there has been a growing interest in design history and its problems. Gradually more and more courses of study at university, polytechnic, college and school levels have emerged. With this development there has been a growing awareness of the documentation and shortcomings in the literature to serve the subject.

Earlier this century a lot of time and effort was spent trying to define and encourage "design" and "good design". This led to the creation of the Design Council in the United Kingdom and similar bodies elsewhere to foster the interests of industrial design and the designer. Once these had been established it was then natural that some attention should be turned to the history of design, particularly the period from the industrial revolution to the present. Design history has been broadly described as

"the study of what is the case, and how things came to be the way they are, in the Design area" (1).

Interest has been concentrated on industrial design. A useful definition of this area has been agreed by the International Council of Societies of Industrial Design

"Industrial design is a creative activity, the aim of which is to determine the formal qualities of objects produced by industry. These formal qualities are not only the external features but principally those structural and functional relationships which convert a system into a coherent unity both from the point of view of the producer and the user. Industrial design extends to embrace all aspects of human environment which are conditioned by industrial production." (2)

As it has developed design history has embraced a wide range of interests and activities rarely considered together. Now it is fast becoming a recognisable single academic discipline developing techniques derived from social and economic history, art history, technological history as well as ideas from prolonged study of architecture, furniture, graphics and more detailed subjects. In the United Kingdom a loosely organised research group reorganised itself in 1977 into the Design History Society. This group now boasts a very large overseas subscription, particularly in Europe, North America and other parts of the world. It has been printing a Newsletter regularly and its annual conferences have been published by Design Council Publications (3). At the same time (until very recently) the Association of Art Historians has had a Design History Publications Subcommittee reviewing the current state of design history publication and many of the problems of documenting literature and collections. My bibliography

was an early product of their drive to inform and improve. The Design Council through Design Council Publications has done a lot to foster the development of serious design history publication through its own published works and contacts with a wide variety of publishers.

As the development of design history appears to have been most pronounced in the United Kingdom I will concentrate this paper on a closer look at some details of the current situation and some future possibilities. Design history is fast becoming a subject encouraging considerable international interest, contact and involvement. I hope that the session based on this paper will help in this direction.

The rest of my paper divides into three parts:

1. Current state of design history publication, particularly in the United Kingdom.
2. A survey of existing bibliographies, literature guides, indexing and abstracting services.
3. Suggestions for future developments.

1. Current state of design history publication

As well as the small but growing number of fulltime design historians and students there is now a wider public "vaguely interested in why things look the way they do today and how they got there" (4). They make design history publication feasible on a commercial scale. In a paper to the Design History Society Conference at Canterbury in 1978 Keith Ashfield of George Allen and Unwin (Publishers) Limited stated that in the case of design history

"the market is not sufficiently buoyant or sufficiently identifiable to encourage publishers to print sufficient quantities" (5)

to keep prices within the reach of the average student's pocket.

Sadly with the demise of Studio Vista and the trimming of the plans and lists of other publishers, this is still true but there are some hopeful signs. Certainly there is some buoyancy in the market thanks to the power of sizeable groups of enthusiasts. For instance, the historian of transport design is now well served by the expanding lists of specialist transport publishers, e.g. ships (Conway Maritime), cars (Oxford Illustrated Press), motorcycles (Patrick Stephens, Haynes), railways (Oxford

Publishing Company). Even looking at more general titles from less specialist publishers there is a steady development. Let us look at one example from Mr Ashfield's own company Allen and Unwin. Fiona MacCarthy's book All things bright and beautiful: design in Britain 1830 to today (first published 1972) sold out eventually in spite of the handicap of its title. The revised edition under the more sober title A history of British Design 1830 to today released in 1979 must be selling well enough for Lund Humphries to publish the same author's British Design since 1880: a visual history in April 1982.

General and popular studies are appearing and staying in print. John Heskett's Industrial Design 1980 London: Thames and Hudson provides a thoughtful introductory history that has been needed for a long time. Stephen Bayley's In good shape: style in industrial products 1900-1960. 1979 London: Design Council makes a useful anthology of illustrations and comment. Simon Jervis's Dictionary of Design and Designers will soon be available from Penguin Books.

Slightly more specialised, Design Council Publications have plans to add further monographs to the series opened by the study Gordon Russell by Ken and Kate Baynes in 1981. Clive Bingley's new company Pembridge Press have an ambitious programme of books of extracts from primary sources, studies and monographs on aspects of the period from 1830 to the present. These should start to appear later in 1982. Reprint companies, such as Garland, are publishing facsimiles of original documents, such as those of the Centennial International Exhibition, Philadelphia 1876.

None of this amounts to a revolution in publishing terms but these bits of information clearly point to a situation of expansion. Even though the economic situation has got tougher over the four years that the Design History Publications Subcommittee of the Association of Art Historians has been meeting, it has been surprising that there has been a growing interest from a steadily widening range of publishers. There are a lot of projects that cannot yet be published. Either the publisher lacks the risk capital or the author is kept in check by increasing teaching and other committments. There is not much prospect of a radical change in this situation in the near future.

It is becoming obvious that there is a clearly defined market for public for design history publications that is probably a lot wider than realised. The Boilerhouse Project sponsored by the Conran Foundation at the Victoria and Albert Museum has shown that there is a considerable and surprisingly diverse public interest in the subject area. However, one result of this situation is becoming apparent. There is a marked overproduction of cheaply produced books on some themes and topics - often little more than a package of plates with a minimum of text. Unfortunately saturation of the market by these sorts of books on fashionable topics, such as art nouveau or art deco makes it a problem for detailed works to appeal to general readers and

specialists. It also makes it harder for the serious general book to reach an adequate market. Perhaps the problem will cure itself as the market and readership increases. The development of railway history literature may be a useful analogy here. In this area the spate of hasty cheap books seems to have given way to a more healthy mixture of specialist research works, good general studies and a large range of picturebooks produced to higher standards. It would be a great pity if design history publication became polarised between cheap throwaway paperbacks and very expensive monographs available only to wealthy subscribers and some research libraries. It is a danger but I do not think that it is likely.

2. A survey of existing bibliographies, literature guides, indexing and abstracting services

The richest bibliographies for the design historian are the published catalogues of libraries with large and long established collections. Head of the list is

National Art Library Catalogue, Victoria and Albert Museum, Author Catalogue 1972 Boston: G.K.Hall 10 vols
and
Catalogue of Exhibition Catalogues 1972 Boston: G.K.Hall.

The collections are unrivalled for their range of nineteenth century material dating back to the 1851 Great Exhibition and earlier. It is a pity that there is no published catalogue of the Science Museum London on the same scale.

Looking further afield there are the useful catalogues of the Bibliotheque Forney, Paris and the American library catalogues published by G.K.Hall:

Dictionary Catalog of the Art and Architecture Division, the Research Libraries of the New York Public Library 1975 Boston: G.K.Hall 30vols with annual supplements Bibliographic guide to Art and Architecture 1975-
Catalog of the Library of the Graduate School of Design, Harvard University 1968 Boston: G.K.Hall 44 vols with supplements
Catalog of the Avery Memorial Architectural Library, Columbia University 1968 Boston: G.K.Hall 19 vols with supplements
Catalog of the Library of the Museum of Modern Art, New York 1976 Boston: G.K.Hall 14 vols
Library catalog, Metropolitan Museum of Art, New York 1979 Boston:G.K.Hall 48 vols.

Earlier published catalogues, such as the prewar R.I.B.A. library catalogues, provide access to useful material.

General national bibliographies, such as the British National Bibliography and the National Union Catalog of the Library of Congress, are valuable tools for tracing documents deposited in accordance with copyright regulations. Unfortunately they often miss or deliberately exclude many exhibition catalogues and local or limited publications. These are just the sort of materials the present and future researcher needs.

Some of the older major art bibliographies are rich sources for particular periods and aspects. For instance students of almost any aspect of Victorian design or attitude to design will need to use

Universal Catalogue of books on Art. Compiled for the use of the National Art Library and Schools of Art in the United Kingdom. By order of the Lords of the Committee of the Council on Education 1870-7 London: Chapman and Hall 3 vols with supplements (Burt Franklin Reprint 1973).

A valuable key to the philosophy of the Design Collection of the Museum of Modern Art is

Karpel,Bernard "The idea of Design. A suggestive bibliography",pp137-157 in Idea 55 International Design Annual 1955 Stuttgart: Hatje.

As regards period bibliographies I am sorry that my book still lacks both rivals and companions covering the United Kingdom. America is very fortunate to have the splendid Archives of American Art compilation

Karpel, Bernard editor Arts in America. A bibliography. 1979 Washington: Smithsonian Institute Press 4 vols.

Its sections on "Design" are very full and helpfully annotated.

Two earlier American works provide a lot of useful information on industrial developments:

Poole, Mary Elizabeth "History" references from the "Industrial Arts Index 1913-1957 1958 Raleigh: D.H.Hill Library, North Carolina State College (University Microfilms Reprint 1973)
Josephson, Aksel G.S. A list of books on the history of industry and the industrial arts 1915-1916 Chicago: John Crerar Library 2 vols.

Perhaps the design historian is going to have to wait for the growing literature for the collector to offer more period bibliographies. There is the patchy

Franklin, Linda Campbell Antiques and collectibles: a bibliography of works in English, 16th century to 1976 1978 Metuchen: Scarecrow Press

already.

Some more specialised booksellers catalogues provide valuable bibliographies of particular topics e.g.

Catalogue 29. The Arts Applied 1975 London: B. Weinreb
Ornament, prepared by Stuart Durant 1981 London: B. Weinreb.

Turning to literature guides the choice is even thinner.

Ehresmann, Donald L. Applied and decorative arts: a bibliographic guide to basic reference works, histories and handbooks 1977 Littleton: Libraries Unlimited

only provides very selective lists, principally of the decorative arts. The only literature guide I feel I can recommend is

Kamen, Ruth H. British and Irish architectural history. A bibliography and guide to sources of information 1981 London: Architectural Press

even though it does not pretend to cover more than a part of the area.

There is a useful directory of organisations, contacts and addresses in the

World Design Sources Directory 1980 Oxford: Pergamon.

Published under the auspices of the International Council of the Societies of Industrial Design it provides useful details of "official" organisations but lacks any bibliography or mention of a number of important societies.

Now I wish to look at services that can provide abstracts or summaries of material buried in journals, conference papers... Most of these are fairly recent creations. The Council of Industrial Design in the United Kingdom did start a series of mimeographed abstracts in the late 1940s and this service appeared in early issues of Design magazine but did not last very long. In 1977 the International Council of Societies of Industrial Design transformed its Information Bulletin into Design Abstracts International. Sadly this now seems to have been discontinued. Unfortunately the design historian will only find these abstracts of limited use. Their coverage, though international, is extremely selective and tends to concentrate on more general considerations of current design practice. Unfortunately it was not well enough known or used by the design profession and so the chance of expansion to a size useful to the historian never arose.

The two main services evolved for the art historian offer a better prospect. The compilers of Art Bibliographies Modern are keen to listen, absorb suggestions and enlist volunteers. Their coverage of design history material is increasing with each issue and may go quite a long way towards solving many of the problems

of coverage of current and recent material. For earlier historical periods RILA (Répertoire International de la Littérature de l'Art. International Repertory of the Literature of Art) may prove more useful as its indexing of exhibition catalogues and journals expands. As both are on computerised databases which can, or soon will ,be available for individual searches through the DIALOG system, these systems open up all sorts of opportunities for compiling specialist and selective lists when needed without laborious manual searching.

Turning to straight indexing services the situation is less satisfactory. General indexing services, such as British Humanities Index and British Technology Index split design and design history in a most unhappy fashion. The researcher will only turn up the most general material in the former and the most technologically specific in the latter. For this reason the historian will often find their much slimmer predecessor Subject Index to Periodicals (1919-1961) more useful. Similar difficulties are encountered trying to follow up citations through Arts and Humanities Citation Index and Science Citation Index but, as both are available on computerised databases, a computer search can save a lot of time and effort.

Two major indexes based on library collections
Catalogue d'articles de Périodiques - Arts Décoratifs et Beaux Arts (Catalog of periodical articles - Decorative and Fine Arts) Bibliotheque Forney 1972 Boston:G.K.Hall 4 vols with supplements

Index to Art periodicals compiled in the Ryerson Library, Art Institute of Chicago 1962 Boston: G.K.Hall 11 vols with supplements

do provide access to a useful mix of material on the decorative arts and some graphic design but do not go into technological or commercial material.

The longest running index Art Index is rather more variable and less predictable in its treatment of "the applied arts". I have found its indexing of the important journal Commercial Art, later Art and Industry, to be extremely selective and patchy. A pity as it is the only indexing service to go back as far as 1929 on a regular basis.

In many ways the design historian will find the indexing services devised for the architect much more rewarding, partly because they also provide detail on important subsidiary aspects of building design - furniture, interiors, some graphics -, and partly because their coverage is more consistent and predictable:

Index to Art periodicals compiled in the Ryerson Library, Art Institute of Chicago 1962 Boston: G.K.Hall 11 vols with supplements

Architectural Periodicals Index 1973- London: R.I.B.A.

Avery Index to architectural periodicals 1973 Boston:G.K.Hall 15vols and supplements

Avery Obituary Index of Architects. 1980 2nded Boston:G.K.Hall.

The design historians also need to know about the indexes devised for the technologist. Perhaps the most valuable is the annual Current bibliography in the History of Technology which has been appearing regularly in the American journal Technology and Culture since 1964. As well as technical histories it also details studies of more theoretical and social importance.

There is much useful design history material buried in the more general technological indexes but it can be very difficult to extract unless the enquiry can be framed in very specific technical terms. The researcher must be prepared for a lot of sorting of clusters of references to pull out historical studies, surveys and comparative material interfiled with current detail. As most of these indexes can be searched on computerised databases this may not be as laborious as it seems, but it can be very expensive and backfiles may not be available for this type of search.

Applied Science and Technology Index 1958- New York:H.W.Wilson (previously Industrial Arts Index 1913-1957)

Bulletin Signalétique. Part 522:Histoire des Sciences et des Techniques 1961- Paris:CNRS

Engineering Index 1906-

Informationsdienst geschichte der technik 1961- .

Earlier I mentioned the problem of exhibition catalogues, pamphlets and fugitive materials published by specialist groups. Apart from relying on the expertise of specialist collections and a regular check through a large range of journals for clues, there is no easy solution. Some important early exhibition catalogues have been republished by Chadwyck-Healey and others on microfiche. More are listed in the Victoria and Albert Museum and University of California (Santa Barbara) published catalogues but many more are just not listed anywhere. The recent

Bibliography of Museum and Art Gallery publications and audiovisual aids in Great Britain and Ireland 1980 Cambridge:Chadwyck-Healey

may go some way to help remedy part of the situation. There have been two editions and I hope that there may be more.

3. Suggestions for future development

Many of the problems I have outlined can only be solved gradually with patience, application and the use of resources not yet available. But I think that there are some directions in which progress could be made soon. -

a. Expansion and development of existing indexing and bibliographical services

Most of the organisations are aware of the increasing needs of design historians and often very sympathetic to "customer" suggestion. But they do need to be told in detail and often how they could improve their services. Design historians are not the only pressure group they may have to deal with and so it is important to be vocal to be heard at all. Individual response is needed as well as from organisations such as the Art Libraries Society and Design History Society. Most indexing services also need volunteers to help index many of the less accessible journals.

b. Many more bibliographies of all types are needed

It is vital to encourage all efforts to cover the many gaps I have indicated. A pre1851 general bibliography is urgently needed together with updating of the bibliographies that exist. At the very least this will help students and researchers to make more of the materials that already exist. I have heard of a number of specialist bibliographies compiled to support studies that are never published. Unless some attempt is made to record them or arrange for them to be deposited they are lost.

c. Indexing of backfiles of journals and conference papers

This is an enormous job but it is essential if researchers are to make the best use of resources that already exist. For instance, files of the Journal of the Royal Society of Arts and Art and Industry contain a lot of vital historical information but they are virtually inaccessible without detailed indexing. Recent surveys have revealed that there is not now very much indexing in progress to supplement published indexing services. Consequently there is no easy resource to collate and I doubt if any index could be a viable commercial project. Even so this is an area that needs careful investigation to see what can be achieved in terms of limited objectives and resources.

d. Reprint on microfiche

Many important documents and studies are out of print and command secondhand prices far beyond the resources of many libraries and individuals. Further, the demand for them is too limited to make a paper reprint that will cover its costs possible. As these works are often heavily illustrated a good quality microfiche reprint (preferably on colour stock) might be the best solution. Interested microform publishers need to be informed of suitable titles.

e. Computer databases

I have mentioned the indexing services that are now available (Art Bibliographies Modern, RILA). Then there are the national bibliographies, such as the British National Bibliography and Library of Congress Catalog available through systems such as BLAISE and MARC. The material available on databases is growing rapidly.
It is worth looking more closely at the new service being assembled by the Centre de Création Industrielle, Paris - CCIDOC. Initially it is planned as a "specialist documentation service for the study of all that relates to the creation of the everyday environment". It embraces many of the subjects essential to the design historian - planning and production of objects, consumerism, visual communication, trademarks, visualisation, graphics, architecture, town planning, ergonomics, design management, environmental problems. At the outset it is planned to have 10,000 references available through a thesaurus of 3,500 keywords. Pierre Goumain of the Royal College of Art (London) Department of Design Research is currently working on a "strategy for the implimentation of an integrated Design/Design Research computer database of bibliographical references" - a set of proposals to expand this system and make it multi-lingual. I know that he is keen that any expansion should include a design history input and so this might provide an opportunity to make greater use of a specialist database.
There is clearly a lot of planning to do but I am certain that the solution to many of the documentation problems may lie in this direction. Databases offer the chance of recording information accurately and compactly. With the development of cheaper terminals and improved communication systems the base can be made available without the high costs involved in publication.

This leads me on to a larger proposal that has been discussed in different forms in the United Kingdom for some years:

f. A fulltime research project is needed to identify the best means of establishing a national system for the collection, recording and dissemination of information about resources for the study of the history of design.

Inevitably this would have to be a pilot study rather than a fullscale enquiry to look at the current situation and identify future needs. Planning a project of this sort will take a lot of careful thought but the idea needs a lot of general discussion first.

For this proposal or any of the others to succeed my final point is essential -

g. More cooperation with organisations of similar interests is imperative

The recent joint conference of the Art Libraries Society and Design History Society (on "Methods and Materials for Design History") was one step. There must be more. In one direction

there needs to be more contact with researchers into design methods, such as the Design Research Society, as well as with contemporary industrial design practices. In another direction there is need for more contact with specialist history groups, such as the Furniture History Society.

Much wider international discussion and cooperation is needed to identify common problems and areas of possible development. This may help make some of the necessary documentation projects easier. It will take time and patience but should not be delayed. I hope that the IFLA session will help in this process.

Notes:

(1) Bruce Archer "A view of the nature of Design Research" in Design: Science: Method. Proceedings of the 1980 Design Research Society Conference, edited by Robin Jacques 1981 Westbury House

(2) I.C.S.I.D. Sixth General Assembly, London 1969

(3) Design History: leisure in the twentieth century 1977
Design History: fad or function 1978
Design History: past, process, product 1979
Design History: design and industry 1980
Design History: Svensk form 1981
Design History: from a spitfire to a microchip 1982

(4) Keith Ashfield The Publication of Design History in Design History: past, process, production 1979 Design Council p.30

(5) ibid, p.30